

Sports bars, martini bars, late-night eats ... Bar Fly, our new drinking guide

Newsom's cuts: More sick and homeless people on the streets p15

GUARDIAN

FEBRUARY 25 - MARCH 3, 2009

SFBG.COM VOL. 43, NO. 22 FREE



Mask maker, mask maker

Desirée Holman's playfully weird Obama-era masks hit SFMOMA. Plus: I-spy photography and the death of static ... the best of the biennial SECA Awards for local artists p35

EDITOR'S NOTES

By Tim Redmond

> Tredmond@sfbg.com

You'd think Gavin and Jennifer were the king and queen or something, or that the *San Francisco Examiner* had turned into *People* magazine, to see all the fuss about the First Baby. Seriously, the *Ex* devoted a full two-page spread to the kid, who isn't even past the first trimester. Sample baby names, a composite photo of what His or Her Little Highness might look like, an entire story on the political implications of fatherhood (hint: family photos look great in campaign mailers) ... it's not as if it's been a slow news week.

Does anybody really care that much if a married couple decides to procreate? Jesus, when Willie Brown was mayor and impregnated his fundraiser, who was about 30 years younger than he was, it was a collective civic "whatever."

The mayor doesn't typically take my phone calls (imagine that) so I passed along my best wishes through his press secretary, Nathan Ballard, who doesn't take my phone calls, either, but does occasionally deign to respond to my e-mail. I don't know if he got that one, since he never wrote back, so perhaps I'll just say it again, in public: congratulations, folks. It's a wonderful and crazy world out there, being working parents with busy careers and raising a kid. I hope you never need all the family services you're about to cut.

Cloth diapers are much more ecological, but that absorbent stuff they use to make the disposables is so incredibly cool that you just want to take them apart with a scissors and pour colored water on them just to see how they expand. (Trust me, things like this will become fascinating at 5 a.m. when you've been up all night.) A tiny little square of that stuff sucks up about 50 times its

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It's a rainy day — today

By Stephany Joy Ashley

OPINION As San Francisco's health and human services face unprecedented loss of funding under Mayor Gavin Newsom's glaringly disproportionate budget cuts, forcing layoffs of city and nonprofit health care workers who work on the frontlines of a strained system, now is the time when the moral implications of budget decisions mean the most.

The midyear cuts alone have eliminated HIV/AIDS services for an estimated 2,660 San Franciscans. Many core health service programs are wrestling with the reality of closing their doors entirely when the next round of cuts arrives in June. As the city scrambles to come up with any and all possible solutions, Supervisor Chris Daly has introduced an amendment to the Rainy Day Fund that would offer up a much-needed safety net for San Francisco's vital services.

Currently, San Francisco's Rainy Day Fund contains a provisional trigger focused on protecting the San Francisco Unified School District during tough times. When the Controller's Office identifies the need and pulls the trigger, Rainy Day Funds can be appropriated at the discretion of the mayor and the Board of Supervisors to offset the costs of maintaining education during the upcoming budget year.

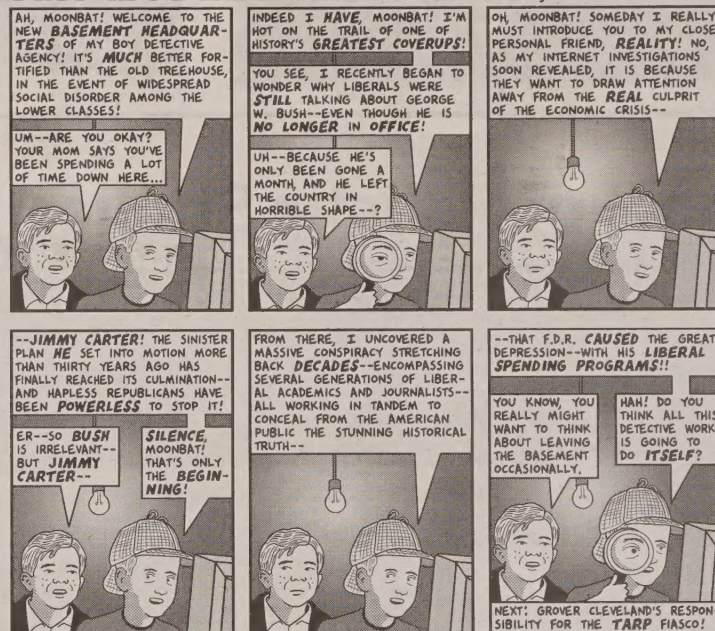
Daly's clause, which would take effect in years when the city's deficit exceeds \$250 million, would provide a similar safeguard to public health and human services, services that are no less critical than education but tend to bear the brunt of budget cuts during challenging economic times.

Some have argued that we should save this money for the (perpetual) "next year," with the timeless hypothetical that *it could get worse*. Yet for those who may lose their lives *this year* because of colossal cuts to vital services, this argument offers little consolation, and in fact begs the question of how we define a rainy day

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Losing the tax argument

EDITORIAL The lead topic on the local cable TV show *City Desk News Hour* Feb. 21 was the state budget, and a panel of local reporters were talking about the mix of tax increases and service cuts the Legislature finally passed. After a bit of back and forth, Scott Shafer, host of KQED's *California Report*, piped up. "Everyone knows it's a bad idea to raise taxes in a recession," he said.

Shafer, who was a press secretary to former Mayor Art Agnos, is hardly a conservative commentator. In fact, at the risk of damaging his credentials as an unbiased reporter, we might even call him a liberal. And to judge from the response of most of the panel, nothing he said was particularly controversial. Sure, raising taxes in a recession is bad; so is cancer, and violent crime. Next question.

But that's not just a limited viewpoint—it's factually inaccurate. Raising taxes during a recession can be an excellent economic idea, if it's done right. Because the one thing

almost every credible economist outside of the far-right intellectual swampland agrees on these days is that cutting government spending during a recession is a terrible idea—and if the only way to keep the public sector jobs, the social services, and the welfare payments going is to raise taxes, then raising taxes on those who can afford to pay is not only good politics, it's good policy.

And it's infuriating that this point seems to have dropped out of the mainstream of debate. That's a major failure of the Democratic leadership, in California and nationwide.

Historians can argue forever about the direct impact the New Deal had on ending the Great Depression. But it's pretty clear that what Nobel Prize winning economist Paul Krugman calls the great jobs program of World War II turned the American economy around. And during World War II, tax rates, particularly on the wealthiest individuals and corporations, were exceptionally high. The top marginal

income tax rate exceeded 80 percent. Corporations that made more than a modest return paid a high excess-profits tax. The high income tax rates on the richest Americans remained through the postwar boom era, a time when inequality declined and overall wealth grew.

That money went into the public sector, not just for the war but for retooling and rebuilding U.S. industry. High taxes on the rich paid for the interstate highway system, the University of California system, the California Water Project, the birth of the Internet. It took almost half a century for the Republicans and no-taxers to wreck the economic gains of that high-tax era.

And yet, despite all the consistent, clear evidence, we still hear the news media, the commentators, and even liberal Democrats saying that tax cuts are good for the economy and tax hikes are bad.

What we've got here is failure to communicate.

CONTINUES ON PAGE 7 »

Many core health service programs are wrestling with the reality of closing their doors entirely when the next round of cuts arrives in June.

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LETTERS

FIELDS OF DREAMS

We wanted to correct some misperceptions about the mission and work of the City Fields Foundation as quoted in your Feb. 18 article "Wrecked Park Department."

San Francisco has long had too few athletic fields for all the kids and adults who want to play. Each weekday afternoon during fall, more than 4,000 kids use Rec-Park athletic fields for school sports, league sports, and recreation center programs. Many of the existing fields are in poor condition due to constant, year-round play, abundant gophers, and scarce resources. To remedy this situation, City Fields and Rec-Park teamed up in 2006 to increase athletic field playtime citywide, largely by renovating a handful of high-use athletic fields with artificial turf and lights. Rec-Park manages and maintains the fields and allocates their use through the department's permits and reservations office.

The Playfields Initiative partnership has already resulted in more than 62,000 hours of additional playtime for San Francisco's athletic field system and transformed four worn-down athletic fields into safe, high-quality play spaces. But to fully appreciate what this means to the city's kids, go after school one day to the new athletic fields at Garfield Square, Silver Terrace, Crocker Amazon, or South Sunset Playground and ask the kids playing how they like their new field. They might even stop playing long enough to tell you.

Susan Hirsch

project director, City Fields Foundation
San Francisco

THE REAL CRIME PROBLEM

The cover art for Sarah Phelan's "Ship of Fools" story (2/11/09) portrays an SFPD ship adrift at sea, but one-third of the article is focused on political appointees with limited influence on day-to-day crime in

CONTINUES ON PAGE 7 »

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EDITOR'S NOTES

CONT>

weight in liquid. It's one of the great inventions of the 20th century.

When the kid's a little older, you can ride the Muni trains. That's what my son and I used to do every weekend. You come to appreciate Muni as performance art. It doesn't really matter when the train shows up or how slowly it moves; you aren't going anywhere anyway. And you'll meet all kinds of people who will give you all kinds of tips about child-rearing, and maybe a few about how to run San Francisco. And it only cost \$1.50; kids still ride free.

Then it's time to send your kid to public schools.

I get a lot of shit when I talk about this; my blog post complaining about the Obamas choosing a private school got all sorts of comments from all over the country, every single one of them negative. But I soldier on: elected officials should send their kids to public schools. If the San Francisco schools aren't good enough for the mayor's kid, then the mayor needs to be working harder to fix them. I know it's none of my business, and that you have to do what you think is right for your own child and all that, but ... if the mayor, or the president, or the school superintendent, or the school board members, or the supervisors choose private schools, then they're saying that public education is good enough for the poor kids, but not for their own.

Hell of a statement, huh Gavin?

San Francisco has some great public schools, and I suspect you can figure out the admissions process. Or just gimme a call. I'll pass along some tips. **SFBG**

RAINY DAY

CONT>

to begin with. While city workers are being asked to cut salaries and business leaders are being asked to support new revenue, now is the time to reach into our reserves to protect the programs that protect lives.

San Francisco's HIV/AIDS services have become, in many ways, models for the rest of the country, yet the years of battling for and finessing of these services seem to be taken for granted as we brace ourselves for the possibility of losing them overnight. Strained as our safety net may be, it still provides much of the best care available for those at risk of or living with HIV/AIDS, and in these complex budget discussions, we have yet to hear a consideration of what it

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would cost to reconstruct such a landscape of services.

Finding solutions to this year's budget crisis will not be easy. It will require a complex solution, and even *with* givebacks by city workers and even *with* new revenue, there will be significant cuts to programs. We need to think about all of the possibilities and understand that it will take extraordinary measures to protect a model health care system. Now is the time when San Franciscans need access to their safety net. Today is a rainy day, and baby, it's cold outside. **SFBG**

Stephany Joy Ashley is on the steering committee for the Coalition to Save Public Health, an executive board member of the Harvey Milk LGBT Democratic Club, and the harm reduction coordinator of the St. James Infirmary.

TAX

CONT.

One of the most important goals of the next year or two, under the Obama administration, is to change the national debate over public and private priorities. That won't be easy. President Obama has started off in the right direction, although the Republicans forced him to include several hundred billion in wasteful tax cuts in his stimulus bill. The tax hikes in the state budget plan are almost entirely regressive (sales taxes and a flat increase in the income tax.)

Here in California, and here in San Francisco, elected officials who claim to represent the Democratic Party's future need to stop mouthing the old Republican line. None of the Democratic candidates for governor, including Mayor Gavin Newsom, have been our front about the need for more government spending, even if it means higher taxes on the wealthy (say, a business tax that hits harder on the biggest and less so on the small). In fact, Newsom has taken the opposite line, writing in a Feb. 13 *San Francisco Chronicle* op-ed piece that "we have to reduce spending." The San Francisco supervisors are at least talking about new revenue sources, but polls show that will be a hard sell.

Why do the polls show that? Because people like Newsom — and to some extent, the supervisors — aren't using their bully pulpits to change the tone of the discussion, to make the case for economic sanity, to challenge the demented wisdom that's brought us to this nightmare.

That has to change, now, or there will be no way out. **SFBG**

LETTERS

CONT.

the city: Joseph Ruissionello and Kevin Ryan. Ryan is a surrogate for the mayor, but he has no real law enforcement power and those who think otherwise are naive.

The *Guardian* heightens Ruissionello's influence by discussing sanctuary, an issue that receives disproportionate attention when it comes to discussing crime. Sanctuary is a juicy story that involves immigration law, race, and geopolitics. For most people who deal with crime on a daily basis, sanctuary is a back-burner issue at best.

The real tragedy of crime in this city is felt by those who have lost a loved one to needless homicide. There are neighborhoods in this city that smart politicians seem to have forgotten, where drug and gang-related violence are a part of life.

Scott M. Bloom
San Francisco

STOP BURNING FUEL — ANY FUEL

I liked the column (Green City, 2/11/09) showing that San Francisco will be increasingly using biofuels created locally. This is much better environmentally than using fuels that have to be shipped long distances, which causes more oil consumption and creates more pollution, including global climate change. However, I must point out a common misconception that also appeared in your column.

Burning biofuel instead of a petroleum-based fuel does nothing to reduce greenhouse gas emissions. Every fuel that is burned creates carbon dioxide. Global climate change will not be mitigated by using biofuel or by any other technological means. It will only be mitigated — it cannot be averted, it began decades ago and will continue to some extent regardless of what we do — by humans living more simply and burning less fuel of all types.

Jeff Hoffman
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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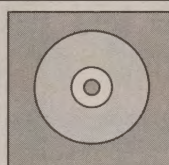
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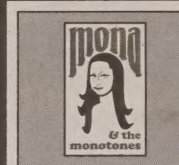
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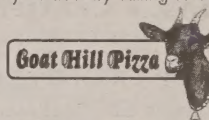


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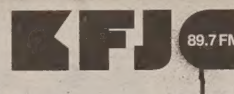
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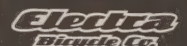
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

'The end of the goddamn family dog'

Foreclosure and eviction crisis leaves lots of pets homeless

By Andrea de Brito
news@sfbg.com

Former Bottom of the Hill and DNA Lounge doorman Greg Slugocki wakes up every morning at 4 a.m. to feed and care for 75 rescued dogs at Milo Sanctuary, one of the largest dog and cat rescue sanctuaries in the country. It's one-third the size of Golden Gate Park and tucked in the mountains of Mendocino County, north of Ukiah.

Slugocki has worked like a dog since he was hired last November, part of a crew of two who cover 283 acres of mountainous terrain. But it's something else that has recently made his head spin.

"The rate of animals we've had to take because of foreclosures is astronomical," Slugocki said. "I've taken more dogs in the last three months than in the last two years."

Milo Sanctuary holds adoptions in Berkeley, Oakland, and San Rafael, and he communicates daily with Bay Area shelters and rescues, which also have reported unprecedented increases in animals reluctantly turned over by their desperate owners.

Slugocki may be in the backwoods of Mendocino County, but he's not alone in this dilemma. Shelters all over the country are reporting rising numbers of dogs, cats, horses, and all kinds of family pets made homeless by the home foreclosure crisis.

In January, San Francisco Animal Care and Control — the municipal shelter and adoption department obligated to take all animals

— documented, for the first time, an unprecedented increase in owner-surrendered animals. The report found that since August 2008, there's been steady monthly increase in such animals, amounting to a 13 percent average rise since last year. Last month saw the highest number of owner-surrendered animals, with an increase of 35 percent.

Though there may not be a clear, quantifiable way of determining whether those owner-surrendered animals are in fact casualties of the foreclosure crisis, animal rescue folks say there is overwhelming anecdotal evidence that this is the case. "Our rescue partners are stretched," SFACC director Rebecca Katz told the *Guardian*. "We're stretched."

Indeed, almost every kennel contains a dog with a tag reading "owner-surrender." Animal Care and Control runs a "no kill" shelter — which means animals are euthanized only if they are too sick to be treated or too aggressive to qualify for adoption — has had to spill some of its new arrivals over into its adoption kennels rather than give all the new arrivals a chance for the owners to reclaim them.

"I've been dealing with this shelter for 15 years," said Paley Boucher, founder of volunteer-run Rocket Dog rescue, which saves almost 200 dogs from lethal injection each year. "It used to stand out when you saw a dog that was owner-surrendered. But now almost all of them are." Linda Pope with Nike Animal Rescue Foundation says dogs adopted and returned due

to foreclosures is an entirely new phenomenon to the center.

Cat Brown, deputy director of the San Francisco SPCA, reported a rise in owner-surrendered animals. "We feel it's directly related to the economy," she added. "It's about people losing their jobs and thinking about what they can give up."

Gary Tiscornia, executive director of Monterey County's SPCA, says there have been a high number of foreclosure animals and a lack of communication between the shelters and the banks, real estate agents, property inspectors, and other entities that find abandoned animals in vacated homes.

Tiscornia said that Realtors in California have found animals in all kinds of conditions in vacated homes, including rottweillers abandoned with a few bags of food and a tub of water, and a dog left for dead in an empty house. It hasn't always been the case that such incidents were reported to animal shelters.

The disconnect between corporate entities and shelters has been exacerbated by California laws requiring that inspected property, including animals, be left untouched. A new law that went into effect last month addresses the problem. Assembly Bill 2949 requires anyone who encounters an abandoned animal in a property that has been vacated through lease termination or foreclosure to immediately contact a local animal control agency.

The American Society for the



Greg Slugocki left San Francisco to work at Milo Sanctuary, which has seen a big increase in dogs given up by owners whose homes were foreclosed. | GUARDIAN PHOTO BY ANDREA DE BRITO

Prevention of Cruelty to Animals (ASPCA) issued a statement on foreclosure animals Jan. 29, offering the following advice to those facing foreclosure or eviction: Check with friends, family and neighbors to see if someone can provide temporary foster

care for your pet until you get back on your feet. Make sure pets are allowed — and get permission in writing — if you are moving into a rental property. Contact your local shelter, humane society, or rescue group in advance of

CONTINUES ON PAGE 13 »

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The speaker asserts that it was not the vanishing of demand which caused the depression in the 1930s but the vanishing of capital.

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If you want to clearly understand what is happening to the world monetary system, this DVD will enlighten you. The 90 minute DVD is available for purchase at \$14.95 from www.economicclubsf.com and from www.amazon.com

(enter "San Francisco Economic Club" into the search field on the amazon.com website)



"It used to stand out when you saw a dog that was owner-surrendered."

Linda Pope, Nike Animal Rescue Foundation

STREET FIGHT 14

NO SERVICE AREA 15

GREEN CITY 16

ALERTS

By Andrew Shaw, Steven T. Jones and Ben Terrall
 > alerts@sfbg.com

WEDNESDAY, FEB. 25

Reuse historic buildings
 Can historical buildings be rehabilitated, adapted, and reused with new vitality? That question and its implications will be discussed by members of the Historic Preservation Commission, Citizens Housing Corporation, Madison Park Financial Corporation, and others. 5:30-7:30 p.m., \$15-\$25. American Institute of Architects (AIA) East Bay, 1405 Clay, Oakl. (510) 464-3600. amanda@aiaeb.org www.aiaeb.org

THURSDAY, FEB. 26

Save Bay to Breakers!
 After city officials and event sponsors announced plans for a crackdown on partying—including bans on alcohol, floats, and nudity—during the 99th ING Bay to Breakers Race, set for May 17, the community reacted strongly (see our Politics blog for more details). Race organizers still need street closure permits from the city's Interdepartmental Staff Committee on Traffic and Transportation, the body that decides on such conditions, so opponents of the crackdown plan to weigh in. 9:45 a.m., free. ISCOTT hearing room 1 South Van Ness, Room 7080, SF. www.sfmta.com/cms/ciscott/ISCOTTAagenda1219.htm www.savebay2breakers.com

The struggle ahead
 ANSWER Coalition hosts this forum and panel discussion to celebrate Black History Month and the ongoing struggle for economic justice. Speakers include Eugene Puryear, national coordinator for Youth and Student ANSWER Coalition; ILWU Local 34 executive board member Keith Shanklin; and Patricia Johnson, sister of Anita Gay, who was killed by police in Berkeley in 2008. 6:30-9:00 p.m., free. Laney College, 900 Fallon, Oakl. Building D, room 200. www.actionsf.org/#local34

TROUBLETOWN

BY LLOYD DANGLE

SOME SAY THAT THE REPUBLICAN ANTI-STIMULUS GOVERNORS ARE CHANNELING '90'S NEWT GINGRICH.

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WHAT WOULD ABE DO? WHAT SANDWICH WOULD ABE ORDER? FOUR SCORE AND THIS BEARD ITCHES.

HE'LL WANT TO EMANCIPATE BOBBY JINDAL.

COME ON, BOBBY. OUR WAY OF LIFE DEPENDS ON IT! PICK?

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SATURDAY, FEB. 28

May Day organizing meeting
 Noting that "an injury to one is an injury to all," planners for May Day 2009 are seeking community input and involvement. This year, they're pushing to re-establish May Day as International Workers Day in the United States, fueling the effort to end economic injustice and oppression. 3-5 p.m., free. 522 Valencia, SF. may1sr@googlegroups.com

SUNDAY, MARCH 1

Remember the U.S.-backed coup in Haiti
 This Haiti Action Committee event commemorates the fifth anniversary of when the United States,

France, and Canada overthrew the democratically-elected government of Haitian President Jean-Bertrand Aristide and violently reversed his progressive social agenda. Featured speakers are Pierre Labossiere and Nia Imara. 7 p.m., \$10-\$25 but no one turned away. La Peña Cultural Center, 3105 Shattuck, Berk. (510) 849-2568. www.lapena.org www.haitisolidarity.net

MONDAY, MARCH 2

Budget crisis town hall
 The Coalition to Save Public Health presents an informational town hall meeting on the deep cuts proposed for health and human services in San Francisco. Organizers are

calling for "human-focused solutions" to the problem while urging the community to speak out. Invited special guests include Sup. John Avalos, chair of the Board of Supervisors' Budget Committee; director of Public Health Mitch Katz; and Trent Rhorer, director of the Human Services Agency. 6-8 p.m., free. First Unitarian Universalist Society Church, 1187 Franklin, SF. (414) 759-3977. alysbetha@yahoo.com sfbg

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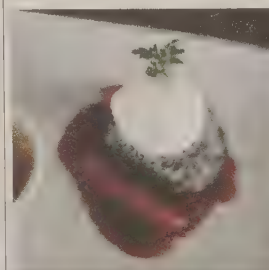
SEX SF

Ask a Porn Star, this week's best Craigslist personals, going deep with Joanna of Burning Angels, hot sex events



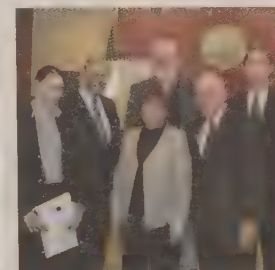
NOISE

More from interviews with Thao Nguyen, Clues, and Sholi



PIXEL VISION

Look of the Day, Snack Attack, more shopping, dining, culture, arts, and lit news



POLITICS

The parking bitch, city layoffs, inauguration blues, and Guardian lawyers win CLAY award

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The Milo Sanctuary in Mendocino County has plenty of space for abandoned pets but could use some more volunteer help.

GUARDIAN PHOTO BY ANDREA DE BRITO

Pets CONT.

moving, and provide your animal's records to help it get placed in an appropriate home.

To love and lose a home is a hard thing, but to love and lose a home and a furry family member is worse, especially when people don't know where their pet will end up. "People don't know what to do," said Boucher, citing an example of a Bay Area woman who kept her dog in the backyard of her foreclosed home long after she had moved, and another of a family that asked the subsequent owners of their foreclosed home to care for their dog.

"We're perceived as a no-kill city, but that's just not true," said Boucher, who rescues pit pulls, the most frequently euthanized of all dogs. Like many rescue agents, Boucher disagrees with the standards set by the temperament tests that determine whether a dog is suitable for adoption, arguing that many perfect dogs would not pass the test.

Slugocki also takes issue with temperament tests. "Let's say I'm a dog that hasn't eaten for weeks and I get picked up and taken to a shelter and they put down a bowl of food as part of the temperament test. Take it away and see what I'll do."

"This is a huge disaster, a quiet emergency," Boucher said. "I hope people can open their minds to fostering an animal."

Despite the spike in economy-related homeless animals, Katz says SFACC is still under control, at least for the time being. "We have not seen an increase in euthanasia and we hope not to." About 84 percent of animals that end up at the SF shelter are saved, compared to the depressing

national average of 30 percent.

"We do everything we can to save animals' lives. We reach out to every rescue we know of," Katz said.

But with shelters, rescues, and sanctuaries swamped with a growing wave of owner-surrendered pets, caring for the displaced animals is bound to get tougher, particularly if foreclosure crisis gets worse, as many economists predict. And with budget cuts in the offing in the city, SFACC staff fear cutbacks could drive up euthanasia rates.

Slugocki says his sanctuary has something other shelters don't: space. He has 283 redwood-adorned majestic acres of it, and he's willing to take every dog, no matter how many have failed the temperament tests that would guarantee a swift lethal injection at the pound.

"I can take dogs that don't stand a chance. I can take them crippled, heart worm positive, deaf, blind, you name it," Slugocki said. Half of the 75 dogs at Milo are unadoptable and will live peacefully among the redwoods for the rest of their days. He says he can take up to 1,000 dogs but he's missing one thing: sufficient staff to build enough dog pens and feed and care for a small city of dogs every day.

"I desperately need volunteers," Slugocki said. "I know there is a crowd of people, that 30 to 60 tattooed, pierced, old rock 'n' rollers, new Buddhists, lifelong punks who are older and maybe have kids now." For now he's taking as many dogs as he has pens for and is working 14-hour days to help save the discarded critters of the economic crisis.

"It's the end of the goddamn family dog," Slugocki lamented. "Nobody who has a dog and has lost a home will ever think about having a dog again." **SBFG**

Don't settle for snapshots!

Steven Underhill
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DAVID DONDERO**
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2/26 Bender's

RA RA RIOT
2/27 Independent

PORT O'BRIEN
2/27 Cafe du Nord

MAUS HAUS
SUGAR & GOLD
2/27 Bender's

PORTUGAL. THE MAN
2/28 Cafe du Nord

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2/28 Swedish Hall

THE WHOREMOANS
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3/2 Elbo Room

RAPHAEL SAADIQ
3/3 Fillmore

WHITE MUSIC
MOOMAW
3/4 Make-Out Room

FUJIYA & MIYAGI
3/5 Independent



M. WARD
3/5 Palace of Fine Arts

MUSIC FOR ANIMALS
3/6 Bottom of the Hill



AKRON/FAMILY
3/6-8 Hemlock Tavern

20 MINUTE LOOP
3/7 The Uptown

ZODIAC DEATH VALLEY
SCARLET SYMPHONY
3/11 Elbo Room

CUT COPY
MATT AND KIM
3/12 Fillmore

THE PRETENDERS
3/14-15 Fillmore

PRIMAL SCREAM
3/17 Fillmore



MSTRKRFT
3/19 Independent

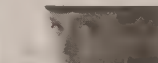
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3/20 Rickshaw Stop

OK GO
3/25 Great American Music Hall

TRICKY
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BAYONICS
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THE SAN FRANCISCO BAY JOURNAL

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Regular museum admission prices apply.



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VIEW the new special exhibition **Warhol Live**. Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol's work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work. Also on view: **Yves Saint Laurent**.

DANCE to the sounds of **Bardot A Go Go!**, the world's longest-running, Francophilic, swinging sixties dance party.

SCREEN **Basquiat** (1996), the story of the meteoric rise of artist Jean-Michel Basquiat. Film begins at 7pm in the Koret Auditorium.

CELEBRATE at the closing reception for February's Artist in Residence, **Ajit Chauhan**.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



The Wallace Foundation

the James Irvine foundation



GUARDIAN

This program is supported by the Koret Foundation and is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

de Young

Golden Gate Park
50 Tea Garden Drive
deyoungmuseum.org
415.750.3600

Street fight

Bicyclists launch aggressive campaign to complete bike network

By Steven T. Jones
steve@sfbg.com

On a drizzly Feb. 17 evening in First Baptist Church, near the intersection of Market and Octavia streets that has become notorious for bicycle versus car collisions, more than 200 members of the San Francisco Bicycle Coalition came together to plot a major offensive.

"We honestly weren't sure how many people would come out tonight, so this is very impressive," SFBC executive director Leah Shahum told the young, engaged crowd. "We are embarking tonight on the biggest, most ambitious project that the Bike Coalition has ever taken on."

For almost three years, the bicycle advocates have been waiting. Since the city's bicycle plan was struck down by the courts in 2006 for lack of adequate environmental studies, there's been a legal injunction against any bike-related projects, leaving an incomplete network of bike lanes even as the number of cyclists in the city soared and SFBC's membership reached 10,000.

Now, with city officials expecting to have a new plan approved and the injunction lifted by this summer, SFBC has set the ambitious goal of getting all 56 near-term projects mentioned in the plan approved by Bike to Work Day, May 14.

"We're in a fine position to get the whole enchilada, all 56 projects," Shahum said, a goal that would boost the current 45 miles of bike lanes to 79 miles and the 23 miles of streets with the "sharrow" bike markings up to 98 miles.

While some knowledgeable sources in the bicycle community say a three-month timeline isn't realistic for this whole package, the energy and coordination displayed at that meeting shows that this will be a formidable campaign with the potential to rapidly change the streets of San Francisco.

"There's nothing more to stop this city from going forward with these projects," Andy Thornley told the crowd, sounding more like a military strategist than the SFBC program director that he is. He flipped

through slides and stopped at one showing members of the Municipal Transportation Agency Board, which will consider the projects.

"Your mission is to convince these seven people," Thornley told the crowd. "They are the people who say yes to traffic changes or no to traffic changes."

The crowd was divided into nine groups representing different neighborhoods in the city. On the tables at the center of each group were maps, timelines, and other documents, along with sign-up sheets that would be used to organize everyone into online discussion groups to plot strategy and discuss progress and obstacles. Large pieces of butcher paper headlined "Key Stakeholders" and "Issues and Opportunities" were laid out for group brainstorming.

But Thornley made clear that each group would work toward a common goal. "We've got to have a whole network," he said. "I don't want people to lose sight of the fact that the network is the thing."

SFBC community planner Neal Patel defined the expectations: "Every week or every other week, we'll be asking you to do something."

The groups plan to reach out to supporters and potential opponents in the neighborhoods to make decisions on preferred options within each project, rally the support of political leaders and other influential people, generate media coverage, develop persuasive arguments, and generally create a grassroots political blitzkrieg.

"It's very easy for the city to say no," Amandeep Jawa, an SFBC board member, told the Mission District group. "The best thing we can do is give them a pile of reasons to say yes."

This wasn't just the old veterans and familiar faces, but also fresh, young activists like Jennifer Toth, 26, who moved to San Francisco a year ago and has already become invested in this fight.

"The injunction has really held back new biking infrastructure, just at the time when cyclists are increasing exponentially, as people turn to bikes as an alternative to cars. I myself sold my car as soon as I moved here, and really enjoy

SFBC campaign activists Jen Toth (foreground) and SFBC director Leah Shahum (standing).

PHOTO BY STEVEN T. JONES

biking across town," she told the *Guardian*.

Toth, who has been a part of antiwar and anti-globalization movements, said she was impressed by the SFBC's approach: "It was really well coordinated, and I love how they made great strides to link neighbors up together."

The next day, at the downtown office of the San Francisco Planning and Urban Research Association, Oliver Gajda, SFMTA's bike program manager and the point person on the bike plan, led a smaller and more subdued forum on the bike plan.

Gajda noted that the city's transit-first policy prioritizes safer bicycling over automobiles, which he said is appropriate given that San Francisco is the second most dense city in the country. The most recent SFMTA traffic survey found that 6 percent of all vehicle trips in San Francisco were by bicycle last year, and the number of cyclists increased by 25 percent from the previous year.

The 56 near-term projects identified in the bicycle plan, Gajda said, are designed to quickly make the system safer by improving dangerous sections and addressing the question, "How do we fill those gaps and really complete the bike network?"

He placed the price tag for those first 56 projects at about \$20 million, about \$4 million of which is covered by existing grants, while longer term projects in the five-year

CONTINUES ON PAGE 17 »

No service area

Health and human services budget cuts will show on the streets

By Rebecca Bowe
> Rebeccab@sfbg.com

A little less than an hour before the Tenderloin Health Resource Community Center is scheduled to open for the afternoon, a line forms outside and stretches down Leavenworth Street. If they arrive early enough at this drop-in center for the chronically homeless, people can get health services or be put on a list for a bed in a homeless shelter. For many, the drop-in center is simply a place to use the bathroom, have a snack, or take refuge from the street.

Once the doors have been unlocked, every seat inside the center is filled. Most clients are African American men. A few are in wheelchairs. One has a hacking cough. The atmosphere feels like a rundown waiting room at a doctor's office, filled with dispirited patients. Standing quietly near the entrance is a security guard, dressed all in black with a pink mask covering her nose and mouth.

Tenderloin Health is contracted to provide services for 6,000 individual clients per year, according to Colm Hegarty, the organization's director of resource development. In reality, it serves twice as many.

But it appears that the center's days are numbered. Its initial city funding of \$1 million a year was halved in 2008, Hegarty explained. In the latest round of deep budget cuts — dealt to address next year's gaping budget deficit — the rest of its funded was eliminated.

While the decision hasn't been finalized, Hegarty says, the center will likely have to close its doors for good June 30. It's just one of many San Francisco health and human services programs that will be affected by looming budget cuts, which were mandated by Mayor Gavin Newsom to balance an unprecedented shortfall, projected at more than \$500 million for the coming fiscal year, that was triggered by the economic downturn. Newsom, meanwhile, has twice vetoed legislation passed by the Board of Supervisors calling for a special election to ask voters to raise taxes to save programs such as this one.

For the clients of Tenderloin Health, just a stone's throw from City Hall, the deep cuts have real-life consequences. "The question is going to

become where will these people go?" Hegarty wonders.

Brandan Bailey, an occasional client at the drop-in center who says he's currently staying in a shelter, echoed Hegarty's concern. "I'd think that they would rather have them here than wandering the street," he said, gesturing toward the center's crowded waiting room.

Jennifer Friedenbach, executive director of the Coalition on Homelessness, sounded a similar note at a recent Human Services Agency budget hearing, where it was announced that homeless shelters might also be shut during the day in an effort to save money.

"We were basically putting forth this idea that if they're both going to close the Tenderloin Health and close the shelters during the day, it really ends up being a recipe for disaster in terms of people's ability to get off the streets," Friedenbach said. "It just would be incredibly problematic ... They need to be somewhere."

Another blow to homeless services are cuts to the Mission Neighborhood Resource Center, which operates a program that caters to homeless women. All told, Newsom wants 25 percent slashed from the Department of Human Services budget for the 2009-10 fiscal year. According to a list of proposed reductions presented to the San Francisco Human Services Commission Feb. 12, at least 62 staff positions will be eliminated. That figure doesn't include layoffs that are taking effect in the next couple months as a response to the current year's midyear budget adjustments.

Another eliminated component of human services is the agency's Civil Rights Office, which consisted of two full-time staffers who were responsible for investigating complaints from clients who felt they had experienced some form of discrimination. When the *Guardian* contacted one of those staff members, she declined to comment but did acknowledge that her position had been written out of the budget.

Steve Bingham, an attorney with Bay Area Legal Aid, notes that state law actually requires the city to have a civil-rights mechanism in place. "The law doesn't require that there be specific full-time people to do it. The law requires that somebody be desig-



Where will they go? Clients at a drop-in center line up on Leavenworth Street that faces closure.

GUARDIAN PHOTO BY ARLENE ROMANA

nated and that certain work be done," he explained, adding that he'd been told the civil-rights responsibilities would now be shared among several staffers.

"I'm very disturbed that they're basically going to divvy up responsibilities," he said. "We are constantly bringing to the attention of management in the department deficiencies that are essentially civil rights deficiencies. For example, somebody who just can't process written information misses a meeting with a worker that he was informed about with a notice. Accommodation means that you figure out that that person needs a telephone call. If you miss a meeting with a worker, you get a notice that you've been terminated from benefits."

Human Services Agency executive director Trent Rohrer did not return repeated calls requesting comment about budget cuts.

Meanwhile, in the Department of Public Health, the consequences of deep budget cuts are already taking a heavy toll. Over Valentine's Day weekend, 93 certified nursing assistants employed at Laguna Honda and SF General hospitals received pink slips, a blow that represents just one of several rounds of layoffs being administered in the wake of midyear budget cuts. (An earlier round, which included 19 CNAs, took effect Feb. 20.) The fallout from budget reductions for the 2009-10 fiscal year won't take effect until May 1, according to Deputy Controller Monique Zmuda. Everyone the *Guardian* spoke with expects that round to be worse because there's a much larger projected deficit.

Ed Kinchley, healthcare industry chair and executive board member of

SEIU Local 1021, is employed as a social worker in SF General's emergency room. He says the cuts have diminished the quality of service the hospital can provide. "Part of my job is trying to hook up the patients who are coming into the emergency room with services, and almost every week when I come into work, there's some service we have had in the past that isn't there anymore," he says.

"The biggest thing they're doing is what we call 'de-skilling,'" Kinchley continues. "For example, in the first round, they took 45 unit clerks — the clerical people who sit at the centralized desk and make sure the right labs get done and sent to the right place — and replaced them with clerks who don't have any medical knowledge. That's at the clinic where all the people go who are supposed to be getting quality care under Healthy San Francisco."

Reassignments are another issue, he says. When an African American nurse was reassigned, she was made to leave her post at a program that offered therapy for youth and adolescents that had suffered sexual abuse. Since many of those clients are African American, Kinchley points out, her removal diminishes the culturally competent service that was previously in place for these youth. Sometimes the new assignments shake up people's lives: staffers in the process of completing nursing programs who were recently reassigned to completely different work hours, for instance, have had to abandon their studies because of the scheduling conflict.

The end result, in his opinion, is a decline in both the quantity and quality of service at SF General, even

in the wake of voters approving a bond measure in the November election to borrow some \$887 million to rebuild the facility.

"I have worked there since 1984," Kinchley says. "Right now, morale is lower than I've ever seen it."

As the cuts create ripple effects in the lives of health and human services staffers and the clients they serve, a City Hall fight over raising city revenue continues between the Board of Supervisors and the mayor. In the face of opposition from Newsom and the business community, the special election proposed for June 2 has been pushed back to late summer at the earliest.

"I firmly believe that moving forward precipitously with a special election not only puts the success of needed revenue measures at risk, but bypasses our responsibility for finding long-term and enduring budget solutions," Newsom wrote in a Feb. 13 veto letter to the Board of Supervisors.

Labor, meanwhile, continues to advocate for raising city revenues, saying it's the only way to stave off cuts to the most critical services. A group called the Coalition to Save Public Health, comprised in part of SEIU members, will host a forum called State of the City: Budget Crisis Town Hall to discuss across-the-board cuts (See Alerts for details).

"If the voters of San Francisco are willing to vote for a tax increase — or even if they're not — if they're given the opportunity to vote for it, then they're not going to hold that against [Newsom]," Kinchley says. "The initiative is coming from the Board of Supervisors anyway. All he needs to do is get out of the way." **SFBG**

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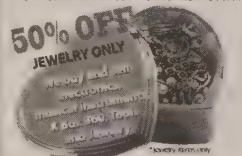
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Create an eco-happy home

By Laura Peach

✉ culture@sfbg.com

GREEN CITY

If you're thinking of greening your home, you might imagine that your only option is to install expensive energy-efficient appliances

— which many renters can't do and many homeowners can't afford. But don't despair. There are ways to reduce your carbon footprint without significantly reducing your bank account, with or without a landlord's help. Below are several tips from San Francisco's premier green architect and eco-remodel guru Eric Corey Freed, principal at organicArchitect. His advice should make your home better for the environment and your utility bills.

Fridge Fundamentals The refrigerator is the single largest user of electricity in a household. Why make it work harder, pushing up your energy costs, by keeping it next to the oven? "Having a fridge and oven side by side is the stupidest thing I can think of that people do in kitchens," Freed laments. "An oven makes things hot, and a refrigerator is supposed to keep things cold — the two don't belong together." Using the same rationale, it's also a good idea to keep your fridge out of direct sunlight.

Also, if your fridge is more than a decade old, get over your attachment to the dated design and trade it in for a newer, energy efficient model. Pacific Gas and Electric Co. offers free pickups and a \$35 rebate.

Think Thermal Heating your home is another major energy sucker. With more winter cold snaps on the way, investing one afternoon and less than \$100 to heat smart will produce almost immediate results in lowering heating costs. The first place to look is your windows. While we love the light windows give, they are weak spots for heating. Freed suggests picking up a package of disposable window coverings (\$20 for six windows). You may also be able to caulk around windows and vents to keep heat from escaping.

• Tubes cost less than \$5 a pop.

Once you have your windows

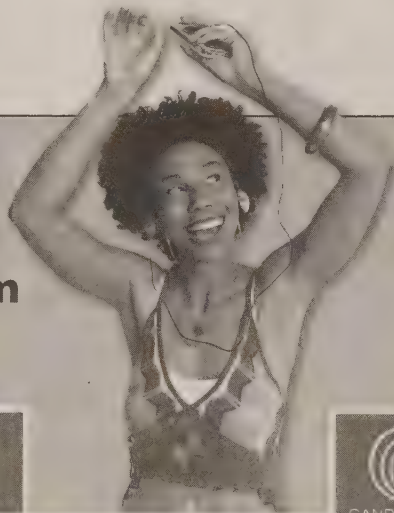
all snuggled up, turn on the heat only when you need it. Freed recommends a programmable thermostat, which costs about \$40. Once installed, you can set the heating to go down when you go to bed at night, kick on just before you get up in the morning, and shut off again when you leave for work. "It's great, you just set it and forget it," Freed says. No more thumping your forehead at lunchtime realizing you left the heater cranking at home, using precious resources to warm empty rooms.

Shower Saver Most showers pour out 2.5 gallons of water per minute, but for \$40 you can pick up an easy to install, water-conserving, lowflow showerhead that still gets you squeaky clean. Since many San Francisco buildings are old and hot water is slow to arrive, consider a model with a pause cord or stop switch. This holds the water in the pipes until it is warm and saves gallons of perfectly good water from being dumped down the drain while the heater warms up. Plus, renters can take the showerheads with them when they move to different digs.

Friendly Flushing Another way to conserve water — one that's free and easy — is to add a full, two-liter water bottle to the toilet tank. This only takes a minute and eliminates a significant amount of water from being wasted every time you flush. Bottles are better than bricks, which also displace water but can damage your tank. If you're feeling a little handier, grab a screwdriver and lower the float an inch or so. And if you're feeling innovative, consider installing a toilet-top sink, which gives waste water a chance to be used more efficiently. This graywater system collects the tap water you use to wash your hands, then uses it to flush the toilet rather than sending it straight down the drain. (You're washing with tap water, not toilet water, so there's nothing dirty about it.) Sinkpositive.com sells toilet-top sinks for about \$100. It's also an appliance you can take from home to home. **SFBG**

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Bicyclists CONT. »

plan would come to about \$36 million.

Yet in response to questions from the audience, Gajda admitted that the approval process for some of the more significant near-term projects — such as the bike lanes proposed for Second, Fifth, and 17th streets, which would involve the loss of traffic lanes or parking spaces — could be complicated and controversial.

SFMTA spokesperson Judson True said the agency was still figuring out how to handle the bike projects. "We're looking at what we can do, how fast, but we share the goals of getting the EIR completed and paint on the street as soon as possible," he said.

True said he welcomes the SFBC campaign. "We're happy they're pushing because we want to head in the same direction. We're definitely stretched, but the commitment to the Bike Plan is enormous at the agency."

That commitment really rankles Rob Anderson, who filed the lawsuit that resulted in the injunction and pledges to oppose SFBC's campaign. He characterizes bicyclists as a vocal fringe group and said the city shouldn't take space from Muni or cars to promote bicycling.

"It's a zero sum game on the streets of San Francisco," Anderson told the *Guardian*. "They're going to have to decide how much we want to screw up the streets for this small minority."

While Anderson concedes that the studies now supporting the Bike Plan are "pretty thorough," he notes that many projects will have what the EIR called "significant unavoidable impacts." And he thinks it's crazy to give over more street space to bicyclists, particularly on crowded corridors like Masonic Avenue.

Anderson's group, Coalition for Adequate Review (CAR), has never been large — it's mostly just Anderson and attorney Mary Miles — but he's likely to find allies among businesses and residents who fear lost parking spaces and other roadway changes as the projects move forward.

"I'm looking forward to this process," Anderson said. "This is crunch time." **SFBG**

For details on all the proposed projects, visit www.sfbike.org or www.sfmta.com/cms/bproj/Bicycle_Plan_Projects.

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Art in the Atrium

KERRY JAMES MARSHALL



Kerry James Marshall: Visible Means of Support: Munticello [painted study] (detail), 2009. Collection of the artist. Kerry James Marshall

Race and identity are explored in surprising ways in this latest commission for the Haas Atrium, SFMOMA's free public space.

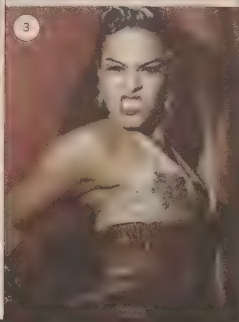


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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



FEB. 25 -
MARCH 3, 2009

DO THE STRAND

By Johnny Ray Huston
jhuston@sfbg.com

Strand Releasing took its name from the now-defunct Strand Theatre, where film distributor Marcus Hu, then a manager, hosted Market Street miscreants and dangerous charmers. It's appropriate, then, that a tribute to the company takes place in downtown SF. "Fearless: Strand Releasing Turns 20" showcases but a sampling of the company's near-peerless selection of provocative films. Weekend one kicks off with 2008's truly disturbing *Downloading Nancy* and closes with two films by wise scoundrel Jacques Nolot, including one — 2002's *Porn Theater* — that could have been set at the latter-day Strand.

Thurs/26 through March 8, see Web site for times, \$8
Yerba Buena Center for the Arts
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www.ybca.org

WEDNESDAY
FEB. 25

FILM

The Powder and the Glory

Every morning I wake up and, between several cups of coffee, begin the meticulous process of "putting on my face" — as my mother used to say when I was young — by lining my eyes like Brigitte Bardot and powdering my cheeks. It's a routine every woman knows intimately, and one that most men could never understand. Whether you are so dependent on mascara, foundation, and eye shadow that you wear it all to the gym, or whether you rebelliously eschew it, there is no denying that the concept of makeup permeates our collective psyche. Yet long ago, makeup was largely reserved for prostitutes and performers (think Amy Winehouse!) — that is, until two fierce rivals, Elizabeth Arden and Helena Rubinstein, hatched the global cosmetics industry and forever changed the way women view themselves. The documentary *The Powder and the Glory* tells the tale. (L.C. Mason)

7:30 p.m., \$8
Yerba Buena Center for the Arts
Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Nation Beat

Preachers beware. Whiskey-loving outlaws, put on your dancing shoes. Nation Beat, a six-piece group that fuses styles from the South with a variety of Brazilian genres, is coming to town to play songs from its 2008 album, *Legends of the Preacher* (Modiba). Bluegrass, country, and New Orleans brass meet ciranda, coco, forro, frevo, maracatu, and repente in their sound. The group is joined by DJ Felina, the musical alter ego of *Guardian* art director Mirissa Neff, who is blessed enough to run into musical legends playing for audiences of less than a dozen. There'll be more than a dozen people celebrating tonight. (Huston)

8 p.m. (also Thurs/26, 8 p.m.), \$18
Yoshi's SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

MUSIC

Blondie

Released in 1978, Blondie's third album, *Parallel Lines* (Capitol), includes some of its most pervasive hits ("One Way or Another," "Heart of Glass"). Deborah Harry, Chris Klein,

and the group ditched the constraints of a strictly new wave sound and catapulted into mainstream commercial success with radio-ready singles. Previously considered underground, Blondie infused elements of other genres, including reggae and disco — all the rage at the time — with a slick studio sound. Harry's more sexualized persona emerged from the era as well, as her increased celebrity status led to rifts within the group. Some 30 years later, the iconic and influential Harry hasn't faded away — she and Blondie are ready to radiate live on stage to commemorate the label's re-release of the album. (Andre Torrez)

8 p.m., \$49.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

THURSDAY
FEB. 26

FILM

Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles

SFMOMA concludes its Chantal Akerman retrospective, with the Belgian filmmaker's best-known work. The matter-of-fact

coordinates of *Jeanne Dielman's* full title are of a piece with its frontal framings and mechanistic actions. Akerman locates a widowed mother's home life with a structuralist precision matched by actress Delphine Seyrig's meticulous performance. The resulting work's standing as the feminist film *par excellence* shouldn't obscure its relevance to the durational malaise and domestic landscapes explored by filmmakers as diverse as Pedro Costa and Todd Haynes. Akerman will attend the Saturday screening, giving Bay Area cineastes a rare chance to hear her speak about this much-discussed film. (Max Goldberg)

7 p.m. (also Sat/28, 1 p.m.), \$8
Phyllis Wattis Theatre
San Francisco Museum of Modern Art
151 Third St, SF
(415) 357-4000
www.sfmoma.org

THEATER

Eye of the Puppet: The Case of the Sleepwalking Streetwalker

I'll keep this short: Adam Ansell rules. For 20 years, Ansell (the boyfriend of astounding knickknack portrait artist Jason Mecier) has been bringing theater to the people, and more recently, with Gray Area Ensemble, bringing street the-

ater to San Francisco stages. His latest production makes a murder mystery from an exquisite corpse. The stills are fabulous and scary enough to give *Magic-era* Anthony Hopkins a jolt. (Huston)

8 p.m. (continues through Sun/1), admission by donation
Lab
2948 16th St., SF
(415) 864-8855
www.thelab.org

FILM

The Mostly British Film Series

Here's a chance to affect a snotty accent while smoking a long thin cigar and dosing yourself with several gallons worth of hot tea. The California Film Institute jumpstarts its inaugural Mostly British Film Series with 17 new and classic movies from the United Kingdom, Ireland, and Australia, many of which have never been screened in the United States. Cherry-picking the scheduled offerings yields Michael Winterbottom's *Genova*, starring Colin Firth; Christopher Nolan's first feature effort, *Following* (1998); François Ozon's first English-speaking movie, *Angel* (2007); and Helen Mirren's starring debut in director Michael Powell's final film, 1969's *Age of Consent*. (Danica Li)



6:30 p.m. reception and 8 p.m. screening (continues through March 5 at various venues) \$10–\$25 (\$50–\$75 for festival passes)
Vogue Theatre
3290 Sacramento, SF
(415) 346-2288
www.voguesf.com

FRIDAY FEB. 27

EVENT

WonderCon

Now that nerds officially rule the world — or didn't you notice the 500 kajillion dollars *The Dark Knight* (2008) raked in? — it's no longer cool to make fun of WonderCon. And if you've never been, what are you waiting for? This year's comic and pop-culture throw-down (a more petite sibling to San Diego's beastly Comic-Con) reaches way beyond geek-core demographics, pumping up every manner of rad shit: cutting-edge and classic comic books, authors, artists, and publishers; hotly anticipated 2009 flicks like *Watchmen* and *Terminator Salvation*; and the usual offshoots (video games, manga, TV shows, etc.) But don't despair — dorky delights like the annual costume contest

(get your Saul Tigh eye patch ready!) and some particularly specialized discussions ("The Anthropology of *Star Trek*") are also part of WonderCon's jam-packed schedule. (Cheryl Eddy)

Noon–7 p.m. (Continues through Sun/1), \$15–\$40
Moscone Center South
747 Howard, SF
(619) 491-2475
www.comic-con.org

DANCE

The Great Liberation upon Hearing

Death, rebirth, and a side helping of profound spiritual enlightenment ain't what you'd call a low calorie order at any restaurant, but Dance Brigade's got this one all under control. The performance group's new work, *The Great Liberation upon Hearing*, is a multimedia dance drama based on the *Tibetan Book of the Dead*, which like its happy Egyptian counterpart is meant as a guide for souls who wish to journey safely to the Underworld, or the Tibetan equivalent thereof. A healing circle led by feminist shamanic healers Vicki Noble and Linda Tillery follows the performance, so be there or be without special spiritual therapy. (LJ)

8 p.m. (Continues through Sun/1), \$18–\$22

Dance Mission Theater
3316 24th St., SF
(415) 826-4441
www.dancemission.com

EVENT/VISUAL ART

Southern Exposure's Ninth Annual Monster Drawing Rally

This ain't rookie hour and there won't be any class-time doodles like the ones you did of your teacher as the Crypt Keeper during Biology 101 — the ninth annual Monster Drawing Rally is the real deal, with hundreds of established Bay Area artists like Paul Madonna churning out pencil, charcoal, and ink-laden drawings at the speed of light. Hands a-blur and paper flying everywhere, the artists' creative powers will be harnessed to raise funds for Southern Exposure's future move back to the Mission District. An all-night marathon music session by Bo Derelict and curbside taco wizardry by El Tonayense will keep the scene hopping and your fingers greasy, helping to create an epic, one-night whirlwind of Bay Area art. (Mason)

6–11 p.m., \$5 and up
Verdi Club
2424 Mariposa, SF
(415) 863-1841
www.soex.org

FILM

The Black Rock

So you missed the sold-out world premiere of *The Black Rock: The Untold Story of the Black Experience on Alcatraz*, which was held earlier in February on "the Rock" itself. Worry not — the Red Vic is a less dramatic setting, for sure, but no doubt this latest film from San Franciscan Kevin Epps (director of 2002's acclaimed *Straight Outta Hunters Point*, which also screens at the Red Vic this week) will be powerful even when screened on the mainland. The hour-long doc takes a look at how African American inmates were treated at the notorious prison — often suffering hardships above and beyond already harsh conditions. Epps, historian John Templeton, and Ella Baker Center director Jakada Imani will be present opening night. (Eddy)

7:15 and 9:15 p.m. (continues through March 5), \$6–\$9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com
www.blackalcatraz.com

Nerds officially rule the world.

SATURDAY FEB. 28

PERFORMANCE

"Whipped: Recipes for love, sex and disaster"

While crisis and disaster peek around every economic and cosmic corner of the world, there's at least one sparkling glimmer of hope: the queers. For queer and trans folks of color, crisis and disaster are nothing new and perseverance is second nature. Mangos with Chili, a traveling cabaret of queer and trans artists of color, presents a special post-Valentine's Day premiere of "Whipped: Recipes for love, sex and disaster." Though spoken word, theatre, hip-hop, and burlesque, eight performance artists reveal their truths and secrets. Attendees are asked to bring love notes and trinkets for a community altar. (Jamilah King)

8 p.m., \$12–\$15 sliding scale
Mama Calizo's Voice Factory
1519 Mission, SF
(415) 794-9614
www.voicefactory.org

EVENT

Africa Rising

Jeremiah "DJ Jeremiah"

CONTINUES ON PAGE 20 »

(1) Maria Bello in *Downloading Nancy* (see "Do the Strand"); (2) Elizabeth Arden with a fluffy pal (see Wed/25); (3) Chica Boom of Mangos with Chili prepares to destroy the heterogringo empire (see Sat/28); (4) Siji (see Sat/28); (5) the logo of USA Network music television mainstay *Night Flight* (see Sun/1); (6) DJs Neta and Zita and Pam the Funkstress of Bay Area Sistah Sound (see Sun/1); (7) production photo for *Eye of the Puppet: The Case of the Sleepwalking Streetwalker* (see Thurs/26); (8) still from Kevin Epps' *The Black Rock* (see Fri/27); (9) cover of Blondie's 1978 album *Parallel Lines* (see Wed/25); (10) still from Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (see Thurs/26)

ELIZABETH ARDEN PHOTO BY E.F. FULEY; CHICA BOOM PHOTO BY AMY HUME; BAY AREA SISTAH SOUND PHOTO BY IXQUEL SARIN

THE SAN FRANCISCO BAY GUARDIAN PICKS

Nation Beat (see Wed/25)



PICKS CONT>>

Kpoh and his Afrobeat Nation are everywhere. He can be seen at the Elbo Room — spinning music, handing out flyers, and promoting Sila and the Afrofunk Experience — and at most protests for African liberation. Kpoh, the ubiquitous Liberian, has also started throwing African-themed events. His latest presents Ethiopian cuisine by Eskender Aseged and Afrosoul/Afrobeat/soukous sounds by Nigerian musician Siji. Jeremiah and fellow DJ Rich Medina will also collaborate with fashion designer and visual artist David Timehin on a slow-reveal art piece, *can iam*, that presents an all-too-rare glimpse of San Francisco's slowly encroaching new black world. How's that for prophesy? (D. Scot Miller)

9 p.m., \$20
Project One
251 Rhode Island, SF
(415) 465-2129
www.p1sf.com

SUNDAY MARCH 1

MUSIC/FILM/VIDEO

Night Flight: Born Again
Night Flight provided the USA Network with youthful late-night programming filler for eight hours every Friday and Saturday from 1981 to '88, cobbling together rock concert flicks, independent and cult movies, music videos, cartoons, and sundry interviews by Lisa "I heart Mick Jagger!" Robinson — all delivered with the insouciant indifference of a Turkish cig-puffing proto-goth girl in a Misfits T-shirt shuffling VHS tapes. I lived for Peter Ivers' *New Wave Theatre*, which brought the Dead Kennedys, the Angry Samoans, and genu-whine underground punk cult-cha to my safe Hawaiian homestead. Get a taste of the music, personalities, and haircuts in this re-creation — true to the original's spirit and riddled with new cartoons. Then gird yourself for the show's alleged relaunch and let the nostalgia wing over you. (Kimberly Chun)

4:15 p.m., \$9
Artists' Television Access
994 Valencia, SF
(415) 824-3890
www.noisepop.com

CLUB/MUSIC

Everlasting BASS One Year Anniversary Party
A year ago, DJ Zita and Pam the

Funkstress had a simple mission: throw a dope-ass soul and hip-hop party. So they began Everlasting BASS, a monthly event featuring their very own premier lady DJ crew, Bay Area Sistah Sound. Since then, they've showcased classic R&B, hip-hop, and soul, while also hosting lady DJs from around the country. The industry might hate to admit it, but these ladies prove it: women are forces to be reckoned with in hip-hop. The crew is rolling out the red carpet for their first anniversary. (King)

9 p.m., \$10 (\$5 before 10 p.m.)
330 Ritch
330 Ritch, SF
(415) 541-9574
www.myspace.com/bayareasisstahsound

TUESDAY MARCH 3

MUSIC

Mumiy Troll

You might not be able to spot Sarah Palin from Vladivostok, but that hasn't stopped the place's favorite sons, the quirkily infectious garage pop band Mumiy Troll, from directing its sights eastward. In fact, the group's Russian-language cover version of "California Dreaming" ("California Snitsa") suggests

that the United States is very much on its mind, perhaps a side-effect of growing up in a city so isolated that until 1991 even fellow Russians needed a security clearance to visit. Buffered by circumstance and geography from most outside influences, Mumiy Troll has been developing its sound over the past 20-odd years. The result is a unique groove reminiscent of a good-natured mashup between Alexei Sayle, the English Beat, and A Flock of Seagulls — but awesome. (Nicole Gluckstern)

8 p.m. (also March 4), \$25
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com
www.mumiytroll.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Andrew Li
TITLE *Untitled*

BIO Andrew Li was born in San Francisco in 1965. He has been making art at Creativity Explored since 1990 and is currently a student at SF City College.

STORY Li's loose, sketchy drawings reflect his rapid artmaking process. Cityscapes, figures, and machines are his most frequent subject matter. He typically sketches from life, incorporating what he observes in SF and during his travels into artwork with precise perspective and an attention to detail.

SHOW "Andrew Li," through March 21. Jack Fischer Gallery, 49 Geary, suite 440, SF. Call for hours. (415) 956-1178, www.jackfischergallery.com
WEB www.creativityexplored.org

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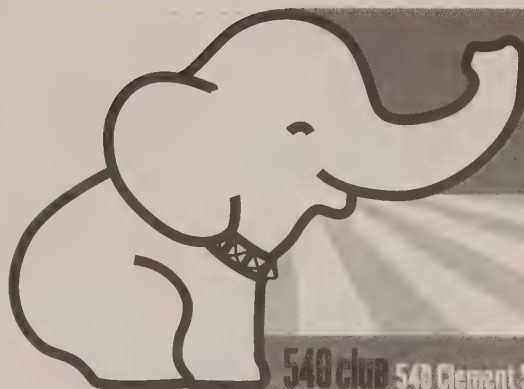
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GUARDIAN

PHOTO: RJ MUNA

trash pop culture news, notes, and reviews

Lunch-drunk love

AVANT TO BE PUNK If any artist ever self-classified as trash, it was (is?) Lydia Lunch, original '70s New York City No Wave princess (*Teenage Jesus and the Jerks*), '80s underground film star (for Richard Kern, Scott and Beth B., Nick Zedd, etc.), and subsequent spoken-word performer and print autobiographer. In each medium her voice bottled the societally incriminating sarcasm of self-defined detritus, costume-partied as yesteryear's bullet-bra'd sex object. By 1990, who beyond first-generation punk nostalgists gave a fuck? Europeans, that's who.

That same year Lunch wrote and codirected (with Babeth Mondini) *Kiss Napoleon Goodbye*. The featurette — photographed by Mike Kuchar, no less — screened only in Dutch avant-garde and Berlin Film Festival-related events shortly after completion, then perhaps nowhere else until its recent release on the aptly named U.S. DVD label, Cult Epics.

It stars Lunch as Hedda, slinky spouse to Neal (Don Bajema). They've retreated to a lovely country château to reboot their relationship. This goes OK before Hedda hears from pal Jackson (Henry Rollins), who's passing through on an author's tour and wants to visit for the weekend. His arrival triggers an explosion of both Neal's paranoid imaginings and the filmmakers' poetic ones.

Poet-novelist-playwright Bajema, at the time based in San Francisco and so sinewy he makes pumped costar Rollins look like an empty fitness showboat, was no trained actor. But his conviction as a man tortured by jealousy (and possibly madness) largely puts *Napoleon* across.

The film is a very odd duck, with aristocratic European



PHOTO BY MARC VIAPIANA

locations juxtaposed against a primitive triangle drama, stilted lesbian scenes, bewildering historic flashbacks, Neal's rather abstract meltdown, and the spectacle of macho lit-punk heroes muscle-tussling on a chateau lawn. There's also experimental artist Z'ev as a guy aiming a trepanning drill into his own skull. Posting this under the *Guardian's* Trash umbrella is honest only in vague, associative terms: *Napoleon's* makers were clearly aiming for art beneath the coatings of irony, pop, and punk sarcasm.

An oppressive bounty of DVD extras reveal Lunch's latter-day sub-Karen Finley spoken-word rants as heckle-worthy, and much-heckled. (Still, her core messages about institutionalized misogyny are hard to argue against.) It all makes one nostalgic for the ironic hatefuck retro sex-kittiness of 1980's *Queen of Siam*, the best album Lunch ever made, with or without a band. "Pleasure is always made sweeter at the expense of others," her character says in a *Napoleon* voiceover. That's not necessarily the voice of wisdom. Just the voice of Lunch.

(Dennis Harvey)

www.lydia-lunch.org

THE MIX

- (1) *Chatterton*, Chelonis R. Jones (Systematic)
- (2) Bay Area Derby Girls, Fort Mason Center
- (3) Road-tripping to San Jose to see Deicide and Vital Remains
- (4) *Souvenir*, ACT
- (5) Dead naked Beatles in bed together and other delights in the inspiring "Curt McDowell: an uneven dozen broken hearts," [2nd floor projects]

music

Duchampionship winners: Bay Area band Maus Haus, center, dreams of Omnicords, MicroKorgs, and cheese ... much cheese. The outfit plays a Noise Pop Happy Hour show this week, while Mushroom, left, venture out to Pete Townshend's *Lifeshouse*, and Two Sheds, right, keep it shady in the sunlight. | TWO SHEDS PHOTO BY SARAH NELSON



MUSHROOM MUSHES ... TO THE LIGHTHOUSE

Who's brave enough to tackle a 1971 rock opus its very creator could never conjure live? Bay Area rock brainiacs Mushroom — that's who. And here they go again — reprising their Feb. 21 Make-Out Room reprise of Pete Townshend's *Lifeshouse*, which was scuttled by the Who and ended up in pieces on *Who's Next* (MCA, 1971). "The main thing," e-mails Mushroom maven Pat Thomas, "is that there have been a lot of 'tribute' shows and even 'tributes' to specific albums, but in this case, Mushroom is performing a 'rock opera' that the band themselves (the Who) never got around to performing." This time around, Naked Barbies' Patty Spigalin will fill in as Roger Daltry, Citay's Josh Pollock will shoulder Pete Townshend duties, Brightblack Morning Light's Matt Cunitz will be Nicky Hopkins, and Thomas will ape Keith Moon. Townshend was never able to talk the rest of the Who into realizing his *Matrix*-ish, Web-prophesying sci-fi followup to *Tammy*, but, according to Thomas, "It's PT's intensity and conviction that led me to explore the possibility of performing *Lifeshouse*, music that I've been obsessed with for 34 years." Mike Theriau will open with a tribute to Ronnie Lane and the Faces.

March 6, 10 p.m., \$10. Starry Plough, 3104 Shattuck, Berk. www.starryploughpub.com

Maus trapped

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER San Francisco street rats, go play some other day. House heads, scamper beneath some disco ball far away. And, kraut rock kidz, don't you dare mistake Maus Haus for just another tinned Can tribute band — German spelling or nein — though the Bay Area ensemble has been known to rock the occasional Faust track behind closed doors.

Instead Joseph Genden, Tom Hurlbut, Jason Kick, Sean Mabry, Josh Rampage, and Aaron Weiss — all real birth names, folks — make some of the most original music to scuttle along the edges of aural indefinability, right here in the Bay. Just don those giant Mickey ears and take in the boom-bleat orchestral art-rock bounce, chugging motor-iffic rhythms, and squealing theremin-like shrieks of "Rigid Breakfast," the opening track of Maus Haus' latest, *Lark Marvels* (Pretty Blue Presents, 2008). Fractured psych patients, bent-but-not-broken folk-funksters, soft-acid bluesmen, Silver Apples acolytes, and Captain Beefheart praise-say-

ers — all these descriptors touch on, yet don't quite capture, the inviting, inventive sonic nest Maus Haus has built.

"It's a project that started out as a guideline of concepts that we wanted to fulfill but we had no actual idea of what the music would sound like," explains drummer-keyboardist-multi-instrumentalist Mabry by speaker phone alongside Kick.

"We definitely like a lot of late '60s psychedelia — that's something we all agree on," vocalist-keyboardist Kick adds. "But we didn't intend to do anything with a retro sheen necessarily." Rather, Maus Haus chose to simply identify with the pioneering spirit of early psych. "Our heart is kind of in the same place," he says.

Hard to believe this gang of friends — some assembled via Craigslist, a clutch relocated from the Midwest (Wisconsin, Michigan, and Indiana), two hailing from Sacramento and Half Moon Bay, and all involved in bands as varied as Social Studies, Battlehoph, and Pope of Yes — started working on music together just two years ago, and at the encouragement of friends, they played live together for the first time a year ago. "It

felt like there needed to be a band to represent the songs," Kick says, "instead of it just being an esoteric recording project."

Enter the crazy quilt of onstage instrumentation, in full pack-rat effect when Maus Haus played Bottom of the Hill not long ago. "We have so much stuff onstage it's kind of ridiculous," says Kick. He counts off a Rhodes keyboard, Omnicord, drum set, assorted floor toms, an electronic drum pad, two MicroKorgs, the theremin-emulating Chaos Pad, trombone, sax, trumpets, bass guitar, MIDI controller, and laptop, though he says, "We might stop using the laptop because computers shut down at the worst times." Sounds like the song "We Used Technology (But Technology Let Us Down)" was written from experience.

So what are these brain baths that Maus Haus recommends as one of several "special things to do" on their MySpace site? That suggestion, along with the rest of the list, emerged from a series of surrealist word games undertaken to generate lyrics. "Nerdy but true," says Kick. Still, one imagines a good saline solution dousing — accompanied by Maus Haus' bubbling score — might set the imagination reeling. "You can do it clothed," Kick offers, "or naked." **SFBG**

MAUS HAUS

Fri/27, 5 p.m., free
Benders
806 So. Van Ness, SF
www.bendersbar.com
Also March 4, 8 p.m., \$8
Rickshaw Stop
155 Fell, SF
www.rickshawstop.com

THROWING SHELLS FROM THE PEANUT GALLERY

TWO SHEDS AND AN HORSE

Souful indie emanates from the former SF/Sacto twosome; skirt-swirling pop from the latter Brisbane, Australia pair. With Matt Costa and Robert Francis. Wed/25, 8 p.m., \$25. Slim's, 333 11th St., SF. www.slims-sf.com

ONE HUNDRED SUNS

Stately black metal growl from the SF/Brooklyn combo, which celebrates its new self-released CD, *Beneath the Hooves of Time*. With Grayceon, Nero Order, and Wanted. Sun/1, 8 p.m., \$8. Parkside, 1600 17th St., SF www.theeparkside.com

RAPHAEL SAAIDI

Oakland's own takes out his classic throwback R&B once again, after a series of dates opening for Columbia labelmate John Legend. Tues/3, 8 p.m., \$32.50. Fillmore, 1805 Geary, SF www.livenation.com

Ridin' the synergy

Swapping files online, with overseas multimedia support, Keelay & Zaire cover the East and West

By Mosi Reeves

> a&celetters@sfbg.com

Listening to Keelay & Zaire's debut, *Ridin' High* (MYX Music Label), is like being transported back to Bay Area hip-hop in the early '90s. Remember those glory days? Hobo Junction and Hieroglyphics battled for supremacy; the Invisibl Skratch Piklz and Bomb Records sparked the turntablism movement; and Celly Cel, Spice-1, Richie Rich, and the Click created mob music.

Production team Tim "Zaire" Lewis and Kyle "Keelay" Pierce evoke that era with balletic numbers such as "I'm on Swerv," with its Zapp-style — not T-Pain style — Auto-Tunin', and laid-back gangsta soul like "Alright with Me" and "Nurf to the Turf." The cast itself isn't Bay-specific. Its geographical makeup — a product of connections made through MySpace pages and online community forums — ranges from Raleigh, N.C. (Phonte Coleman and Darien Brockington) to Bloomberg, N.J. (rising producer Illmind's group Fortilive). It's a result of Internet hustling, and the chorus line raps, sings, swaggers, and jostles for attention. But the smooth, breezy, Dayton-tires-rolling-on-concrete tone remains.

"We really just wanted to make something that would give the listener the feeling of riding around in a car," says Keelay by phone. A Salt Lake City transplant, he enrolled at San Francisco State seven years ago. "After college, I just didn't want to leave," he remembers. "I loved it in the Bay Area. It quickly became my home."

Keelay met Zaire on the UndergroundHipHop.com — once ughh.com — message boards. Both work 9-to-5 gigs: Keelay is a computer technician for Wells Fargo. Zaire, who lives in Newport News, Va., is a government contractor who mysteriously performs "intelligence work." ("I don't know what he does!" answers Keelay when pressed for details.) Without a label deal, they painstakingly cobbled together *Ridin' High* over two years, paying for the guest appearances themselves, though, Keelay adds, "a lot of people were really generous," and did it for free. "Me and Zaire had to send beats and sessions back and forth" via e-mail, he says. "We did it all through the Internet."



Two brains, bicoastal, and parked on the street: Keelay, right, & Zaire keep it smooth and breezy despite the miles that ordinarily separate them.

Now MYX Music Label (MML), who signed Keelay & Zaire to a deal last fall, has chosen *Ridin' High* as its first major release. MML is a subsidiary of ABS-CBN Global, a Philippines media company that launched a U.S. version of MYX TV in 2007. According to Karim Panni, who manages the imprint, the "music lifestyle channel" can only be seen on DIRECTV in the Bay Area. But it is working on various deals that will widen its reach. Meanwhile, Comcast carries MYX's most popular show, *Built from Scratch*, through its On Demand channel.

"There's a lot of work that goes into getting added onto Comcast. But we're working on it," says Panni, also known as Nightclubber Lang, one-third of the Seattle group Boom Bap Project. "I was on tour with Brother Ali, and the owner [of MYX] asked me if I wanted to run his record label."

It seems odd that a multimedia company with international ambitions would choose an indie rapper to launch a record label. And judging from MML's release slate — including *20 C Energizers*, described in press materials as a "hip-hop CD produced solely by Asian MCs, producers, DJs and singers," and

MYX TV-affiliated DVDs such as *Slanted Comedy*, which showcases Asian American comedians — MYX appears to target Asian youth culture. But when asked about MYX's Asian identity, Panni bristles. "I'm not trying to be typecast as an Asian label," he says. "We're not trying to market to a niche audience. We're reaching out to everybody."

"These days, with the Internet, the lines between major and underground are really fine. So instead of looking for this type or that type of rapper, I just look for the people who are making really good music that I would like," Panni adds. His expectations for Keelay & Zaire are modest: "Really, to establish themselves in the Bay Area, in the California market, and then become one of the elite production duos in the game. This is a good jump-off to show what they can do." **SPAC**

KEELAY & ZAIRE

With Blue Scholars, Grynych, and DJ Vin Roc
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Slim's
333 11th St., SF
(415) 522-0333
www.slims-sf.com



TWO'S THE CHARM: THANK YOU RIDES FAR-OUT WAVES OF AMBIGUITY

You could dig up what you need to know about Baltimore, Md.'s Thank You on the Internet pretty easily: names, dates, discography, samples, and pics. Friends of mine released a real labor-of-love album recently, and a preliminary Lycos search turned up a review that was 90 percent press release. This is the kind of disappointment that makes me think rock criticism à la Richard Meltzer — the kind that trades in imaginative, frequently lazy yet still illuminating misinformation — is due for a comeback.

Judging by the name, I thought Thank You was the sort of band to be "in" on these sorts of pranks at rock's expense. But search "thank-you+band" and blam, there it is. Thank You has a bona fide album on a serious indie, *Terrible Two* (Thrill Jockey, 2008), and, depending on your perspective, it can count as a long EP or short LP.

The opening track, "Empty Legs," is an oceanic expanse of faux-metal churn. The whistle toots toward the beginning reach out to fellow Thrill Jocks 00100's ecstatic, kinda impenetrable *Taiga* (2006), but once the musicians settle in, the flashbacks are of the Don Caballero/Storm and Stress variety. It's perverse post-rock all the way, but you probably knew that anyway, based on song titles like "Embryo Imbroglia."

Terrible Two's best quality is precisely that we don't know what to make of it. That's the point of the album and what makes the band a close fit with post-rock's steez. Many standard-issue indie descriptors apply to Thank You's music — it's rhythmic and sports chanty vocals and so-called tribal percussion — but there's a lingering question over what we're supposed to do with it. Zone/make/freak out? The music doesn't hang together in an album-as-statement way: it just drifts in and out of cymbal-showered cosmic grooves.

Thrill Jockey describes Thank You's sound as a resource for "beat-diggers and electronic artists," raw material for repurposing, but don't be discouraged by the ambiguity. The toxic assets spilling out of indie's boom and bust aren't crispy organs and tuned tom-toms — instead they're everything embodied by Beirut and Jeremy Jay. Those dudes took it too far, while Thank You, like tour-mates Mi Ami, take it further out. For exams, the only reason to tune out of the chugging, hypnotic middle section of the slothy title track would be to peep the mind-melting percussive discourses of N'Diaye Rose Sabar Group's video clips — though you'd still end up coming back to finish "Terrible Two" off.

Chris Coady, who's worked with fellow Charm City residents Celebration, mixed *Terrible Two* and gives it the saturated, subtly warped tone that sounds like a really classy 4-track, a sound Beach House also go in for. The production enhances the already-glassy quality of the songs. I imagine Thank You's process for composing as something I christen "deep jamming": discarding the first dozen ideas that you stumble upon as a group, then reducing the 13th riff by half and looping indefinitely. In this sense, Thank You could have existed in the mid-'90s without arousing suspicions of time travel: it sounds like the ensemble mainly uses the computer to check out A Minor Forest's brain-washed.com page and play *Minesweeper*.

As far as Bmore bands go, this threesome out-Apollonian Animal Collective. Or out-Dionysian. We can leave that to the unspecified future lady/dude with the sampler to figure out. (**Brandon Bussolini**)

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grooves



THE SOUL OF JOHN BLACK
Black John
(Electro Groove)

When Isaac Hayes passed during the long hot summer of 2008, he left behind a complex black pop legacy. The Stax songwriter-sessioneer turned artist embodied links to cultural production as disparate as deep Southern soul, '70s blaxploitation cinema, *South Park*'s "chocolate salty balls," and Central Africa-bred Scientology. It's fitting that my first opportunity to eulogize Black Moses comes courtesy of John Bigham's homage, dropping during the first Black History Month since the election of President Barack Obama.

If Obama is amidst the project of rehabilitating popular Western conceptions of the Afro-Asiatic black man, Bigham's alter-ego outfit, the Soul of John Black, certainly reps for the bad ole days of the zip coon on his stellar concept disc, *Black John*. Bigham, a veteran of Miles Davis' band and Fishbone, knows the brilliance and angst of the black male artist intimately — evident from the opening title track spiced by Curtis Mayfield's "Superfly" wah-wah through deft invocations of Son House, Sly Stone, Al Green, and the hot buttered Dixie iteration of the Afro-Baroque mood that pervaded Hayes classics like "Walk on By." The Soul of John Black clearly knows its red-hot babes ("Betty Jean") and blue devils ("Holiday Inn," complete with "Shaft"-ian sista harmonics). Further, *Black John* as a sonic tour through the sepia Southern experience fittingly features Black Crowes piano professor Adam McDougal, while Bigham's ringing axe nods to the cream of the past 15-odd years' Dirty South sounds ("Push into the Night"). Even as *Black John* takes us on a boogie wonderland thrill-ride through the postwar electric blues poised to be the next pop trend, Bigham is thoughtful enough to close with the delicate, organic "Thinking about You." It encapsulates the eviscerated glories of black romance and returns a darker-than-blue listener to the heart of her agrarian and Afrolachian roots. The first black pop masterpiece of Obama's rebirth of the nation has arrived. (Kandia Crazy Horse)



ADAM PAYNE
Organ
(Holy Mountain)

With psychedelic rock music, the difference between mindblowing vigor and anesthetic mediocrity is often a matter of mood — or intoxicants. It's all the more striking then when a band like Comets on Fire genuinely reinvents the wheel, in that case by reframing the prime elements of psych with breakneck time signatures, stunned riffs, and the intelligent chaos of noise music. Of all the groups swept along by Comets' new vision of heavy, Residual Echoes had the best chops. Begun in Santa Cruz but since relocated to Los Angeles, Adam Payne's hard-rock project was plainly a powerhouse, but one lithe enough to turn sharp corners of tempo and tone. Seeing Residual Echoes several years ago at the Hotel Utah, I was amazed by its combination of brawn and craft, embodied by the ease with which it moved between whiplash-inducing reinterpretations of Black Sabbath grooves, SST morsels of weirdness, and kraut-ish clouds of improvisation. Payne's range has grown more unpredictable with each release, but the first album filed under his own name, *Organ*, verges on anachronism: 1. Mascis-inspired power-pop ("The One After the Eyes"), reformed cow-punk ("Never See You Anymore"), burnt rage ("Frustration"), and vindictive lounge ("In Hell") are some of Payne's latest homebrewed genres. *Organ* may be nothing but detours, but what else are solo albums for if not to set one's talents to sprawl? (Max Goldberg)

PAN-AMERICAN White Bird Release (Kranky)

Mark Nelson's sixth album as Pan-American is, unsurprisingly, a billowing cloud of drone, whispered vocals, and the occasional machine rhythm. His old band, Labradford, invented this strain of post-rock back in 1993, casting the mold for American ambient with its debut, inaugural Kranky release *Praxision*. As part of that group and in his solo work, Nelson's shown that emotional content can be an effect of process and form, if done right. *White Bird Release* seems less formally challenging, but the appearance of fretless bass via Brian Eno's *Another Green World* (Island, 1975), Frippertronics-brushed guitar, and even a field recording of someone tapping at a laptop keyboard preempt self-seriousness. When read together, the album's song titles make up a quote from Robert Goddard to H.G. Wells, but we only need the first fragment for a suitable Pan-American mantra: "There Can Be No Thought of Finishing." (Brandon Bussolini)

local grooves



ZION I
The TakeOver
(Gold Dust Media)

On the title track of *The TakeOver*, East Bay duo Zion I's sixth and latest album, MC Zumbi writes off fakers who try too hard to be accepted, telling them in his trademark nasal, upper-octave flow over Amplive's bouncy P-Funk fueled track, "I ain't that impressed by that car you rented." The Oakland-by-way-of-Atlanta ("From the A to the Bay, had to leave to get bigger") rapper then proclaims how he has "boom bap music running through my veins" and how "they call me starvin' to grimey, conscious to Cosby, hyphy to hip-hop, I'm happy, I'm sorry."

Certainly *The TakeOver*, Zion I's most musically diverse yet accessible album to date, displays how the pair have artfully absorbed all schools of hip-hop and managed to effortlessly channel them on this collection of party music to think to. Credit both Zumbi's poetics and the flawless production of Amplive, who gained widespread credit for his recent Radiohead and MGMT remixes. *The TakeOver* is packed with potential radio and club bangers — thanks to the hypnotically bass-heavy 808 beat of "Juicy Juice," the robotic electro rap of "DJ DJ," the uplifting gospel tinge of "Antenna," the tribal percussion of "Geek to the Beat," and the rap power-pop of the OutKast-ish sounding "Radio." With this radio-ready release, Zion I — who have steadily built a dedicated, albeit below-the-radar fanbase — seem truly primed to take over. (Billy Jam)

Sabertooth Zombie

► **PREVIEW** Savage and bloodthirsty as a werewolf in heat under a full moon, Sabertooth Zombie is heavy hardcore punk at its ear-splitting finest. The North Bay quintet mixes overdriven drums and guitar riffs with swampy stoner-metal power chords and a vocalist whose pipes ring with the same rage and ruin as legendary Discharge frontman Cal Morris. Every time this brutal cocktail hits the stage, audiences unravel into throbbing disarray. The flailing limbs, clenched fists, and furious headbanging only add to the band's when-it-rains-it-pours aesthetic.

The group's newest seven-song EP, *Dent Face* (Twelve Gauge), stares back at you with a cover adorned with infamously crazed Britney Spears fan Chris Crocker. He sports a Sabertooth Zombie shirt, his hands on his miniskirt-clad hips and a shit-eating grin on his face. The music — in stark juxtaposition with *Dent Face's* tongue-in-cheek representation of a Zombie superfan — careens across the rugged punk rock blacktop with ferocious songs for true Hessians. On the title track, an avalanche of chord progressions creates a snowball effect as the song thrashes and heaves under sarcastic lyrics about hollow-brained contemporary American youth. "Campaign" throws a curveball with multiple tempo changes, trading an enormous double bass drum intro for a cut-time juggernaut riff and rare guitar solo. The number slows to doom-metal pace, swells with a free-form saxophone solo, and ends as suddenly as it began. Such musical twists keep Sabertooth Zombie at the front of the local thrash pack. (**L.C. Mason**)

SABERTOOTH ZOMBIE With Grace Alley and Prize Hog. Mon/2, 7 p.m., \$5.

Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

ROCK/BLUES/HIP-HOP

Dana Carmel, Jeremy Goodfeather, Coexist Hotel Utah, 9pm, \$7.
Matt Costa, An Horse, Robert Francis Slim's, 8pm, \$22.
Fauna Valetta, White Manna, Freebail and Lightning Hemlock, 9pm, \$6.
French Kicks, Broken West, Here Here, D21 French Kicks, Broken West, Here Here, Independent Party Independent, 9pm, \$15.
Kid With Katana, Telegraphics, Asa Ransom Grant and Green, 9pm, free.
Stephen Malkmus, Kelley Stoltz, Peggy Honeywell, Goh Nakamura Great American Music Hall, 8pm, \$20.
"SFTV Unplugged XI" Red Devil Lounge, 8pm, \$10.
Sleepy Sun, Lumerians, True Widow, Kings and Queens Bottom of the Hill, 8pm, \$10.
"Tingel Tangel Club" Café du Nord, 9pm, \$16. Cabaret show.
Vox Jaguars, Lynus, Settler Knockout, 9pm, \$4.

BAY AREA

Adolfo Lazo, Gotsa Berlin, Curmudgeon Uptown, 9pm, free.
James Moseley No Name Bar, 757 Bridgeway, Sausalito, (415) 331-9355, 8pm, free.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz, 9pm, \$5-10.
"Johnny Foley's Mad Planos" Johnny Foley's, 9pm, free. With Nathan Temby and Alex J. Alex Kallao Chez Spencer, 82 14th St, (415)

864-2191, 6:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark, 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, 931-3600, 7pm, free.

BAY AREA
Wally Schnalle Yoshi's, 8 and 10pm, \$10-16.
UC Jazz Ensembles Anna's Jazz Island, 8pm, \$5.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia, 8pm, free.
Clay Hawkins Plough and Stars, 9pm.
Rolando Morales Biscuits and Blues, 8pm, \$15.
Nation Beat Yoshi's San Francisco, 8pm, \$18.

BAY AREA
Afro-Cuban All-Stars Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk, (510) 642-9988, 8pm, \$24-46.
Dillards Freight and Salvage, 8pm, \$19.50.
"Hoedown Throwdown" Ashkenaz, 8pm, \$10.
With Eric and Suzy Thompson and calling by Evie Ladin.
Mazacote Shattuck Down Low, 8pm, \$10.
Whiskey Brothers Albatross, 9:30pm, \$3.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggs.
Brownies for My Bitches Triple Crown, 1760 Market, www.triplecrowns.com, 9pm, DJs Saratonin, Motive, and M3 spin for the ladies at this benefit for the San Francisco Food Bank.
Club Shutter Elbo Room, 9pm, \$5. Goth with DJs Omar, Nako, and Justin.
Coo-yah!!! Bruno's, 10pm, free. Reggae dance hall with Daddy Rolo, Daneekah, and Green B.
Deeper! Darker! More! Bar on Church, 9pm.

CONTINUES ON PAGE 28 >>

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Get the Funk Out Madrone. 9pm. Funk, soul, old school, and hip-hop with DJs Phieck, Gordo Cabeza, Shiek, and Matteo.
House of Rock Jet. 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Local Love Infusion Lounge. 10pm. With DJ Michael Toast.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-

2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondri.
Ragga Reggae Night Magnet Lounge. 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.
Satellite And, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sip and Splurge XYZ Bar. W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and

'90s R&B and hip-hop. Everything old is new again.
Stay Gold Make-Out Room. 10:30pm, \$3. Queer dance night.
Synchronize II Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
We All We Got Levee Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Deuce Eclipse.

THURSDAY 26

ROCK/BLUES/HIP-HOP

Better to See You With, Extra Life, Prize Hog, High Castle Thee Parkside. 9pm, \$7.
Black Moon Ritual, Fire Whiskey, Gut Wrench Knockout. 10pm, \$6.

Chris Cotton Biscuits and Blues. 8pm, \$15.
Freshkimos, In Rare Form, Jake Morgan Hotel Utah. 9pm, \$7.
Goblin Cock, Warship, Mt. St. Helens Vietnam Band, Kowloon Wallied City Rickshaw Stop. 8:30pm, \$12.
Honest Thomas, Humanzee, Seven Secrets Grant and Green. 9:30pm, free.
Kool Keith, Dr Octagon vs. Dr. Doom, Mike Reim, Hopson, Crown City Rockers, KutMasta Kurt Mezzanine. 9pm, \$18.
Lickets, Corridor, VoicesVoices, Alexandra Hope Hemlock. 9pm, \$7.
Thao Nguyen, David Dondoro, Sean Smith, Colossal Yes Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$14.
Josh Ritter, Laura Gibson, Dave Smaller, Tiny Television Great American Music Hall. 8pm, sold out.
Sound Tribe Sector 9 Fillmore. 8pm, \$26.

Stroke 9, Jimmy 2 Times Red Devil Lounge. 8pm, \$10.

Thee Ohsees, Tyvek, Unnatural Helpers, Fresh and Only Café du Nord. 9pm, \$12.
Timpermanent Depot, San Francisco State University, 1600 Holloway; doug@timpermanent.com. 5pm.
Martha Wainwright, AA Bondy, Ryan Aufferberg, Karina Denike Slim's. 8pm, \$12.
Workingman's Ed, Pat Nevins and Amy Gabel Boom Boom Room. 9pm, \$12.

BAY AREA
Gregg Cross Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Marco Eneldi Luggage Store, 1007 Market; www.marcoeneldi.com. 8pm.
Eric Kurtrick Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

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Named Top 10 New Restaurants of 2008 -San Francisco Chronicle

tonight & tomorrow!	Wed, Thurs, February 25, 26	tonight!	Wed, February 25
	NATION BEAT		LOUDER THAN YOUR TV - CD Release
this weekend!	Fri, Sat, Sun, February 27, 28, March 1		WALLY SCHNALLE
	RANDY WESTON'S AFRICAN RHYTHMS TRIO	Thurs, February 26	THE NARADA BAND
next week!	Mon, March 2	tomorrow!	featuring
	West Coast Jazz Impressions - CD Release		NARADA MICHAEL WALDEN
	THE TERRY DISLEY EXPERIENCE	Fri, February 27	JOHN NEMETH
next week!	Tues, March 3	this weekend!	Sat, Sun, February 28, March 1
	THE KLEZMATICS		LOU DONALDSON
	Wed, March 4	next week!	Mon, March 2
	THE HAMMER SMITH BAND		AMINA FIGAROVA
	Thurs, March 5	next week!	Tues, March 3
	VAGABOND OPERA		CSU EAST BAY JAZZ ENSEMBLES
	Fri, March 6		with special guest Dayna Stephens
	P-Funk All-Star RONKAT SPEARMAN'S KATDELIC	Wed, March 4	MIMI FOX
	Sat, Sun, March 7, 8	Thurs, March 5	BILL HENDERSON
	HENRY BUTLER		Fri, Sat, Sun, March 6, 7, 8
	Mon, March 9		STANLEY CLARKE ACOUSTIC
	MARCIA BALL	Mon, March 9	SAMORA
	JOHN ZORN'S YOSHI'S RESIDENCY		& ELENA PINDERHUGHES
	Tues, March 10	Tues, Wed, March 10, 11	DAVID SANCHEZ
	SECRET CHIEFS' 3: PLAY THE MUSIC OF MASADA BOOK II	Thurs, March 12	TITO Y SU SON DE CUBA
	Wed, March 11	(OPEN DANCE FLOOR)	
	MASADA STRING TRIO		National Hawaiian Treasures
	Thurs, March 12		Celebration Tour with
	MASADA		RICHARD HO'OPI'I, DENNIS KAMAKAHI & GEORGE KAHUMOKU, JR.
	Fri, March 13		
	BAR KOKHBA		
	Sat, March 14		
	THE DREAMERS		
	Sun, March 15		
	ELECTRIC MASADA		

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NEXT WEEK! THURSDAY, MARCH 5
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NEXT WEEKEND! FRIDAY, MARCH 6
 DOORS 7PM / SHOW 8PM • \$35.00

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MONDAY, MARCH 23
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 Lulu Sunday

M Monday Massacre
 DJ Shave-En-Bloch & DJ Rik Rinkles & Guests "HEAVY"

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SAT FEB. 28 OPEN 12PM	HEY, HEY MAMA TRIBUTE TO LED ZEPPLIN 10pm
SUN MAR. 1 OPEN 10AM	HENRY JAMES BUNNIONS
MON MAR. 2 OPEN 1PM	KEVIN MOONEY CLONDIFF PIPE BAND
TUE MAR. 3 OPEN 7PM	RON THOMPSON BLUESMAN RENOWNED 9pm

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"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Nathan Temby and Alex J. Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191, 6:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595, 6pm, free.
Vince Laetano Trio Savanna Jazz. 7:30pm, \$5.

BAY AREA

Babshad Anna's Jazz Island. 8pm, \$10.
Narada Band Yoshi's. 8 and 10pm, \$20.

FOLK/WORLD/COUNTRY

Bluegrass and old-time jam session Atlas Café. 8pm, free.

Nation Beat Yoshi's San Francisco. 8pm, \$18.

Tipsy House Plough and Stars. 9pm.

BAY AREA

Julie Fowils Freight and Salvage. 8pm, \$18.50.

Mal Sharpe's Big Money in Gumbo

Armando's, 707 Marina Vista, Martinez; (925) 228-6985, 8pm, \$8.

Parties, Bye Bye Blackbirds, B and Not B

Starry Plough, 9pm, \$8.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasurmaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests Be Brown, 1 Elrod, and 8 Lee.

Bingotopia Knockout. 8pm, free. Lady Miss Molly calls 'em like she sees 'em.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558, 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton,

and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Ignite the Bass Madrone. 9pm. Hip-hop, genre splices, live remixes, and roots with JG and DJ Speck.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails. 1060 Geary; 885-4788, 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Lace Infusion Lounge. 9pm, \$10. With Carlos Fashion Show.

Lift Off Party Bruno's. 10pm. With DJ Jeanine Da Feen and DJ [TV].
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 27

ROCK/BLUES/HIP-HOP

Blue Turtle Seduction Mission Rock Café. 10pm, \$15.

Brass Menazeri, California Honey Drops Red Devil Lounge. 8pm, \$12.

Phil Gates Biscuits and Blues. 8 and 10pm, \$20.

CONTINUES ON PAGE 30 »

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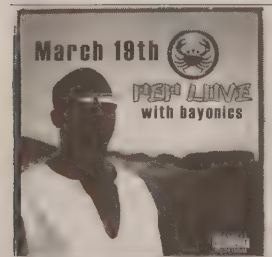


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 9PM \$10 ALL AGES
 *Sat 3/28 THE ANTI-NOISEPOP HAPPY HOUR TROUBLE WITH MONKEYS OL' CHEEKY BASTARDS
 3PM FREE ALL AGES
 9PM CLOSED FOR PRIVATE PARTY
 *Sun 3/29 TWANG SUNDAY GAYLE LYNN & HER Hired HANDS VAL ESWAY & EL MIRAGE
 5PM FREE ALL AGES
 8PM WHORE FOR SATAN PRESENTS ONE HUNDRED SUNS GRAYCEON - THE WANTEDS NERO ORDER
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 *Wed 3/28 EPIPHANETTE JESSIE GRANT BAND MANDOLIN MIKE WATSON THE GENTLEMAN JOHN PREDNY BAND
 8PM \$2
 UPCOMING SHOWS:
 3/5 - BLACK MOON RITUAL, GUSTO, SHAWN SIKHAN, RADIO CRIMES
 3/6 - ORION FLAVORED PHOS, SNOTWELL, THE FUCKING BUDGARDS, STREET EATERS
 3/7 - CLUB FERAL
 3/8 - THE STAR FUCKING HIPSTERS
 3/10 - SEE ME RIVER, L'AVVENTURA
 3/15 - LORDS OF ALZAMONT
 3/28 - FRANK TURNER, STEVE SOTO & THE TWISTED HEARTS, LOOK MEXICO
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 THURSDAY FEBRUARY 26 • 7:30PM • \$14 (INDIE)
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
 NOISE POP '09 AND THE BAY BRIDGED PRESENT:
THAO NGUYEN
DAVID DONDERO • SEAN SMITH
COLOSSAL YES
 THURSDAY FEBRUARY 26 • 9PM • \$12 (INDIE) ALL AGES
 NOISE POP '09:
THEE OHSEES
TYVEK • UNNATURAL HELPERS
THE FRESH & ONLY'S
 FRIDAY FEBRUARY 27 • 9PM • \$13 (INDIE) 18+
 NOISE POP '09:
PORT O'BRIEN
ODAWAS • AFTERNOONS
DAME SATAN
 SATURDAY FEBRUARY 28 • 7:30PM • \$20 (SONGWRITER)
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
 NOISE POP '09 AND THE BAY BRIDGED PRESENT:
BOB MOULD
MARK EITZEL
DONOVAN QUINN • JASON FINAZZO
 SATURDAY FEBRUARY 28 • 9PM • \$13 (INDIE)
 NOISE POP '09:
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GIRLS • LOVE IS CHEMICALS
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CHI MCCLEAN
SHANTYTOWN (CLOSING SET)
RYAN SMITH
 FRIDAY MARCH 6 • 8PM • \$20 (SONGWRITER) ALL AGES
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
 NFIC PRESENTS:
MICHAEL GIRA (SWANS/ANGELS OF LIGHT)
 WITH SPECIAL GUEST LARKIN CRIMM
 THURSDAY, FRIDAY & SATURDAY MARCH 5, 6, & 7
 8:30PM • \$27 (SONGWRITER)
SARA BAREILLES
TONY LUCCA
 SUNDAY MARCH 8 • 8PM • \$13 (FOLK)
 ((FOLKYEAAA!!!)) PRESENTS:
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LITTLE WINGS
BE GULLS
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FRI/27 ROCK/BLUES/HIP-HOP CONTS.

D Horn of Dagoth, Necrite, Fell Voices, Artery, Nafregah, DJ Rob Metal Thee Parkside, 9pm, \$10.
 Kev Choice Ensemble, Martin Luther, DJ D Sharp, Beats Me Elbo Room, 10pm, \$10.
 Morning Benders, Submarines, Mumlers, Rademacher Slim's, 8pm, \$14.
 Port O'Brien, Odawas, Afternoons, Dame Satán Café du Nord, 9pm, \$13.
 Ra Ra Riot, Cut Off Your Hands, Telekinesis, Hooks Independent, 9pm, \$15.
 Sound Tribe Sector 9 Fillmore, 9pm, \$26.
 St. Vincent, Crypticache, Rafter, That Ghost Great American Music Hall, 8pm, \$16.
 Stone Senses, Patrick Contreras Grant and

Green, 9:30pm, free.
 Super Adventure Club, Diego's Umbrella, Love Not Dead Hotel Utah, 9pm, \$8.
D Thank You, Mi Ami, Jaws Hemlock, 9:30pm, \$8.
D Totimoshi, Embers, Drift of a Cause Annie's Social Club, 10pm, \$8.

BAY AREA
 Danny's House, From the Bottom, Pocos Perro Locos, United Defiance, X-Rated Porno Machine Time Out Bar and Patio, 1822 Grant, Concord; (925) 798-1811, 9pm, \$8.
 Jorma Kaukonen, Robben Ford, Ruthie Foster Marlin Center, 10 Avenue of the Flags, San Rafael; www.marlincenter.org, 8pm, \$25-40.
 Austin de Lone and Paul Rogers 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600, 8pm, \$20-30.
 One Hundred Suns, Curmudgeon Stork Club,

9:30pm, free.
 P-Pl Beckett's, 10pm, free.
 Shampu, DJ Keelley, Toymaker Roy Miles, Truthlike Uptown, 9pm, \$10.
 Unauthorized Rolling Stones, Just Cream Little Fox, 8pm, \$15.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
 Fil Lorenz Soul-tet Club Deluxe, 1511 Haight; (415) 552-6949, 9:30pm, free.
 Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191, 6:30pm, free.
 Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 8pm, free.
 Jim Butier Quartet Savanna Jazz, 7:30pm, \$5.
 "Johnny Foley's Mad Pianos" Johnny Foley's, 9pm, free, With Guido, Alejandro, and J.C.
 Randy Weston's African Rhythms Trio

Yoshi's San Francisco, 8 and 10pm, \$20-25
 Lavay Smith Chez Spencer, 82 14th St; (415) 864-2191, 9:30pm, free

BAY AREA

Mahal Richard Abrams, Roscoe Mitchell Concert Hall at Mills College, 5000 MacArthur, Oakland; www.mills.edu.musicfestival, 8pm
 Eric Swinderman's Straight Out'a Oakland! Anna's Jazz Island, 8pm, \$14.
 Gary King Quartet Armando's, 707 Marina Vista, Martinez; (925) 228-6985, 8pm, \$8
 Le Jazz Hot Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300, 8pm, free
 Jazzschool Studio Bands Jazzschool, 8pm, \$12.
 John Nemeth Yoshi's, 8 and 10pm, \$22

FOLK/WORLD/COUNTRY

Seth Augustus Socha Café, 3235 Mission;

(415) 643-6848, 8pm
 Erin Brazil, Jeanne Foss, Paul the Bike Rapper Dolores Park Café, 503 Dolores; (415) 621-2936, 7:30pm
 Jo Henley Band Plough and Stars, 9pm
 Quijerema Red Poppy Art House, 8pm, \$12-15

BAY AREA

Blue Highway Freight and Salvage, 8pm, \$21.50
 Butterfly Bones, Aimless Never Miss, Low Red Land Starry Plough, 9:30pm, \$7
 "Country Joe's Open Mic" Berkeley Fellowship of Unitarian Universalists Hall, 1924 Cedar, Berk; (510) 841-4824, 7pm, \$5-10
 Machina Sol Jupiter, 8pm.
 Steve MeckFessel and Bob Hahn Spuds Pizzeria, 3290 Adeline, Berk; (510) 597-0795, 8pm.
 Singing Bear/Sean Hodge and High Heat/Old Agoura Ashkenaz, 9pm, \$10.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306
 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party. This week's special guest is DJ Claxsarb.
 Bar on Church 9pm, Rotating DJs Foxknee, Joseph Lee, Zhaldee, Mark Andrus, and Niuix
 Blow Up Rickshaw Stop, 10pm, \$10-15, DJ Jetrodisiac spins electro and disco.
 DJ Bender, DJ Ian D Bruno's, 10pm, \$10.
 Funk, dance groove, and hip-hop.
 442 Fridays Madrone, 9pm, \$5. Hip-hop, random obscurities, and original beats with Unagi and DJ Animal.
 House of Voodoo Julie's Supper Club, 1123 Folsom; (415) 954-1222, 11pm, \$5. Goth, industrial, death rock, glam, darkwave, and 80s with DJs Voodoo, Purgatory, and Mischief.
 Kevin Scott and DJ Solomon Infusion Lounge, 10pm.
 Lucky Road Amnesia, 9pm, \$6-10. Balkan, Bhangra, punk, Latin, and Gypsy dance party.
 M4M Fridays Underground SF, 10pm-2am.
 Joshua J and Frankie Sharp host this man-tastic party.
 Pulse Paradise Lounge, 9pm. Benefit for Kids for the Bay with DJs Dory, Forest Green, Mozaic, Eric Sharp, and more.
 Punk Rock and Shlock Karaoke Annie's Social Club, 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
 Teenage Dance Craze Party Knockout, 10pm, \$2. Sixties teen beat, twist, and surf rock with DJs Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw

Elbo Room

WED 2/25 9PM \$8
 ELBO ROOM PRESENTS
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FRI 2/27 10PM \$7/10
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 W/ **COLIN BROWN, MISTA B**,
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 (TWA),
APACHE, BARE WIRES

TUE 3/3 9PM/\$7
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CAVA (L.A.)
MACABEA

WED 3/4 9PM \$6
 DAN MILLAR PRESENTS
HANIF WONDIR
 (ANIMAL FARM),
DAN MILLAR
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 THU 3/5 AFROLICIOUS
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FAUNA VALETTA
 WITH DIS
WHITE MANNA
FREEROLL & LIGHTNING

THUR 2/26 9PM \$7
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VOICES/VOICES
ALEXANDRA HOPE

FRI 2/27 9PM \$8
THANK YOU
 (THRILL JOCKEY, BALTIMORE)
MI AMI (TOUCH AND GO)
JAWS

SAT 2/28 9:30PM \$8
MAMMATUS
 NEW THRILL PARADE
SWANIFANT

SUN 3/1 9PM \$7 ADV. TIX \$9M SALE
 CLUB CHUCKLES PRESENTS:
SHOSHINZ (JAPAN)
 SOMETHING WITH GENITALS

MON 3/2 9PM \$5
EARLY - SABERTOOTH ZOMBIE
GRACE ALLEY
PRIZE HOG

TUE 3/3 10PM FREE
LATER - PUNK ROCK SIDESHOW
 W/DJ TRAGIC & DUCHESS OF HAZARD

WED 3/4 9PM \$6
BOOTY CHESTERFIELD TRIO
 THE NEW BEGINNINGS
PET THE BUNNY

THUR 3/5 9PM \$6
TOTAL HOUND
 THIS UNION SIDE CAR

FRI 3/6 9:30PM \$15 ADV. TIX NOW ON SALE
TRANSMOGRAPHY (AUSTIN)
RAD RACKET (PHILLY)
GRANDCHILDREN

SAT 3/7 9:30PM \$15 ADV. TIX NOW ON SALE
AKRON/FAMILY
AVOCET

SUN 3/8 9:30PM \$15 ADV. TIX NOW ON SALE
AKRON/FAMILY
HOWLIN' RAIN (ACOUSTIC)

MON 3/9 9PM \$7
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WED 2/25 DJ SOMEBODY SOMEDAY 10PM

THU 2/26 DX THE FUNKY GRANDPAW 10PM

FRI 2/27 SOCKPUPPET SOUNDSYSTEM 10PM

SAT 2/28 MOONSTOMPER REGGAE W/ TOZZ GRAVE AND DJ CHADS

SUN 3/1 LIL TINA AND CHO CHO 8PM KARAOKE W/PAUL 10PM

MON 3/2 JOE LEWIS AND FRIENDS 10PM

TUE 3/3 ALCOHOLICAUST W/ WHATSHISFOCK DJ MACKIVELI AND DJ TAYPOLEON 9PM

WED 3/4 DJ MOSES AND DJ WILL 10PM

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MARCH 7TH
 FREE SHOW • 9PM
RUN FOR COVER

MARCH 14TH
 FREE SHOW • 8PM
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DAMMIT - THE CORRUPTORS

TUE BEER PONG TOURNAMENTS \$2 OFF PITCHERS

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THU BLUES/ROCK JAM NIGHT

FRI JAM NIGHT

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Thumper Club Six. 9pm, \$8. Rock and metal with Mad Denizen, Jarvis Order, and December Rains Fire.
Your Latest Crush House of Shields. 9pm, \$4. Indie-, twee-, and electropop, with some post-punk thrown in for good measure.

BAY AREA

Cut-n-Paste! It's a Mash, Mash, Mash, Mash **World!** Lobot Gallery, 1800 Campbell, Oak; www.lobotgallery.com, 8pm, \$6, Mash-up jams with Moldover, Bon Du Rant, and more.

SATURDAY 28

ROCK/BLUES/HIP-HOP

Cabaret Verdalet Great American Music Hall. 9pm, \$30.
Clues, Loch Lomond, Harbours, Red Verse Rickshaw Stop. 8:30pm, \$14.
Flostradamus, N.A.S.A., Wallpaper, DJ Morale Mezzanine. 9pm, \$18.

Mammatus, New Thrill Parade, Swanifant Hamlock. 9:30pm, \$8.

Matches, Dizzy Balloon, Ex-Boyfriends Bottom of the Hill. 1pm, \$14.

Bob Mould, Mark Eitzel, Donovan Quinn, Jason Finazzo Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$20.

Negative Trendy, No Alternative, Naked Lady Wrestlers Annie's Social Club. 9pm, \$10.

AC Newman, Dent May and His Magnificent Ukulele, Devon Williams Independent. 8pm, \$15.

Portugal. The Man, Girls, Love is Chemicals Café du Nord. 9pm, \$13.

Irina Rivkin, Shelley Doty El Rio. 7pm. **Sholi, Dead Trees, Everest, Jake Mann** Bottom of the Hill. 9pm, \$12.

Slow Trucks Knockout. 10pm, \$5.
Soul Broker, 66Seven Benders, 806 S. Van Ness; www.bendersbar.com. 9pm.

Sound Tribe Sector 9 Fillmore. 9pm, \$26.
Stung, Erasure-esque, Darkwave Red Devil Lounge. 8pm, \$12.

Earl Thomas Biscuits and Blues. 8 and 10pm, \$22.

Bobby Webb and the Smooth Blues Band Potrero Hill Neighborhood House, 953 De Haro; (415) 826-8080. 4pm, \$20. Blues, beer, and BBQ to raise money for the Potrero Hill Neighborhood House.

Matt Wertz, Alternate Routes Slim's. 9pm, \$15.

Hank Williams III and Assjack, Those Poor Bastards Grand. 8pm, \$30.

BAY AREA

Fracas, Everything Must Go, Damon and the Heathens, Shootin' Lucy Uptown. 9pm, \$8.

Icarus Jones and the Collective Beckett's. 10pm, free.

James Moseley and Michael Adachi Caffé Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free.

St. Vernon, Zombies on Crack, Pop Murder, Falling to Pieces, RATS, 9pm Time Out Bar and Patio, 1822 Grant, Concord; (925) 798-1811. 9pm, \$10.

Johnny Vegas and the High Rollers 19 Broadway, 9:30pm.
"Video Games Live" Fox Theater. 8pm, \$39.50-49.50.

Zoo Station, Blue, Stan Erhart Band Little Fox. 8pm, \$14.

JAZZ/NEW MUSIC

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro, and JC.
Alex Kallaoz Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Marcus Shelby Quartet Red Poppy Art House. 8pm, \$10-20.

Pascal Boker Band Savanna Jazz. 7:30pm, \$5.
Randy Weston's African Rhythms Trio Yoshi's San Francisco. 8 and 10pm, \$20-25.

San Francisco Composers Chamber Orchestra Old First Church, 1751 Sacramento; (415) 474-1608. 8pm, \$15.

Ricardo Scales Top of the Mark. 9pm, \$10.
Larry Vuckovich and Kim Nalley Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, \$10.

BAY AREA

Darius Milhaud's Brazilian Connection Concert Hall at Mills College, 5000 MacArthur, Oak; www.mills.edu/musicfestival. 8pm.
El Desayuno Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$10.
Lou Donaldson Yoshi's. 8 and 10pm, \$20.
Frisky Frolics Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8pm, free.

Skin and Bone 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20-30.
Inga Swearingin Jazzschool. 8pm, \$15.

FOLK/WORLD/COUNTRY

Dusty Brough, Eva Scow, and Keith Terry Red Poppy Art House. 8pm, \$15.

California Honeydrops, Kelly Price Band Amnesia. 9pm, \$8-10.

Mars Arizona Plough and Stars. 9pm.
Megan McLaughlin, Jay Howlett, Drew Pearce, Roife Wyer Mobu Dance Studio, 1605 Church; www.blahwoofwoof.com. 7:30pm, \$15.

"Woody Guthrie and the Great American Folk Song" Mission Branch Library, 300 Bartlett; (415) 355-2800. 1:30pm, free. With folk historian and singer Tim Holt.

BAY AREA

Country Joe McDonald Freight and Salvage. 8pm, \$23.50. Tribute to Woody Guthrie.

East Bay Grease, Yard Sale, Clarences Starr Plough. 9:30pm, \$7.

Shlomo Katz, Ferris Wheels Beth Jacob Congregation, 3778 Park, Oak; (510) 482-1147. 8:30pm, free.

Solid Air Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.

Dragi Spasovski and the Mehanatones Ashkenaz. 9pm, \$10.
Quijerena Anna's Jazz Island. 8pm, \$14.
Women Drummers International's Born to Drum La Peña. 6:30 and 8:45pm, \$20.

DANCE CLUBS

Tony Arzadon and Ron Reeser Infusion

CONTINUES ON PAGE 32 »

AMOEBa Music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome! Check Amoeba.com for complete listings.

SAN FRANCISCO:

FRIDAY • FEBRUARY 27 • 8PM

THE TONES

The Tones are progressive masters of joyful & honest Hip Hop in its most appealing form. The duo, comprised of rapper-producer Rotor & rapper-singer Sahn, has just unleashed their new album *Dreamstate*, a collection of boozey party tracks, laid back soul grooves, & vintage beats.

MONDAY • MARCH 2 • 8PM

CHRIS ISAAK

Chris Isak, the epitome of modern musical cool, is back with *Mr. Lucky*, his first non-holiday studio album since 2002. Filled with his distinctive, sweetly moody, slyly sexy retro-pop, *Mr. Lucky* debuts alongside the television premiere of *The Chris Isak Hour* on A&E's Bio Channel.

TUESDAY • MARCH 10 • 8PM

ELVIS PERKINS IN DEARLAND

BERKELEY:

THURSDAY • MARCH 26 • 6PM

HOME GROWN PRESENTS: GRAND LAKE

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CRIME IN CHOIR BUILT FOR THE SEA \$12

DEAR AND THE HEADLIGHTS FRI FEB 27 730
KINCH BIG LIGHT A.B. THE SEA \$12

THE MATCHES SAT FEB 28 7PM
DIZZY BALLOON EX-BOYFRIENDS \$12

SHOLI SAT FEB 28 8PM
 (CD release on Touch & Go)
THE DEAD TREES EVEREST JAKE MANN \$12

KUSF co-presents...

NO AGE SUN MAR 1 8PM
WHITE CRIME CLUB INFINITE BODY VEIL VEIL VANISH \$12

MY PARADE TUE MAR 3 8PM
BORED AND ASHAMED VITAMIN PARTY \$12

WED JUGTOWN PIRATES 3/4
Mississippi Man • The Astral Force

THE START THU 3/5
The Action Design • Roxy Epoxy (And The Kebab)

FRI MUSIC FOR ANIMALS 3/6
Punchface • Picture Me Broken

AUTOMATIC LOVELETTER SAT 3/7
A Curse Memory • Tickle Me Pink

SUN EFTERKLING 3/8
Peter Broderick • Cloud Archive

SPINDRIFT TUE 3/10
The Upside Down • Leopold And His Fiction

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MC LARS
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12⁹⁸ CD

The original Post Punk Lizard Rapper returns with *This Gigantic Robot Kills*, dedicated to his musical idol, the late Wesley Willis. Features appearances from Weird Al, members of Simple Plan, The Aquabats, The Donnas, and more.

J.J. CALE
Roll On
14⁹⁸ CD

Roll On finds Cale still in love with making music and passionately creating future classics that he'll one day tuck into his very own chapter of the Great American Songbook.

A.C. NEWMAN
Get Guilty
11⁹⁸ CD

The second solo album from A.C. Newman, leader and songwriter behind The New Pornographers, finds the pop songsmith in decidedly more upbeat and guitar heavy form than on the last NP's album. *LP* available for \$13.98. Performing on 2/28 at the Independent!

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WED FEB 25th
doors 7:30 \$15

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DENT MAY & HIS MAGNIFICENT UKULELE
DEVON WILLIAMS CITY LIGHT
FRI FEB 27th
doors 7:30 \$15

MUMIY TROLL
RUSSIAN SOLUTION (L.A.) BOCTOK-ZAPAD (L.A.)
TUE MAR 3rd
WED MAR 4th
doors 7:30 \$25

FUJIYA & MIYAGI
POP LEVI
THU MAR 5th
doors 8:30 \$20

MERMEN
doors 8:30 \$15
FRI MAR 6th

SAT 3.7 / DOORS 8:30PM / \$13 ADV / \$15 DOOR
SAMBA DA BOCA DO RIO

SUN 3.8 / DOORS 11AM - 5PM / FREE
INDIE MART

MON 3.9 / DOORS 7:30PM / FREE - 2 DRINK MIN
MONDAY MOVIE NIGHT "MY NAME IS BRUCE"

TUE 3.10 / DOORS 8:30PM / \$30
CLUB MERCY & KPRA PRESENTS
BABASONICOS

FUNKY C-DJ JUAN DATA
WED 3.11 / DOORS 7:30PM / \$15
ROCCO DELUCA & THE BURDEN

HONEYHONEY
FRI 3.13 / DOORS 8:30PM / \$12 ADV / \$14 DOOR
ASOBI SEKSU

BELL • RESPLANDOR
SAT 3.14 / DOORS 8:30PM / \$15
MAISHA PRODUCTIONS PRESENTS
B-SIDE PLAYERS

VINYL • DJ JEREMIAH

SUN 3.15 / DOORS 7:30PM / \$15
THE SOUNDTRACK OF OUR LIVES

MON 3.16 / DOORS 8:30PM / \$15
THE DILETTANTES

ANTHONY B
NATIVE ELEMENTS
TUE 3.17 / DOORS 7:30PM / \$12
JUB PRESENTS
GOLEM

FEAT. EXTRA ACTION MARCHING BAND
THE SWAY MACHINERY FEAT. MEMBERS OF
YEAH YEAH YEAHS, BALAN BAT BOX & ANTIBALAS
DJ FELINA
THU 3.18 / DOORS 8:30PM / \$20
MEZZANINE PRESENTS
MSTRKRFT

FRI 3.20 & SAT 3.21 / DOORS 8:30PM / \$25
KARL DENSON'S TINY UNIVERSE
ROBERT WALTER'S 20TH CONGRESS
SUN 3.22 / DOORS 8:30PM / \$20
MEZZANINE PRESENTS
BOOKA SHADE

TUE 3.24 / DOORS 8:30PM / \$17
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NOISE POP '09 PRESENTS THURS. FEB. 26
DOORS 7 / SHOW 8 • \$12 ADV / \$12 DOOR
MARTHA WAINWRIGHT AA BONDY
RYAN AUFFENBERG • KARINA DEMIKE
ADVANCE TICKETS @ WWW.NOISEPOP.COM

NOISE POP '09 PRESENTS FRI. FEB. 27
DOORS 7 / SHOW 8 • \$12 ADV / \$14 DOOR
MORNING BENDERS THE SUBMARINES
THE NUMMERS • RADEMACHER
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SAT. FEB. 28 • DOORS 8 / SHOW 9 • \$15 ADV / \$15 DOOR
MATT WERTZ THE ALTERNATE ROUTES
SUN. MARCH 1 • DOORS 8 / SHOW 9 • \$12 ADV / \$15 DOOR
BLUE SCHOLARS KEELAY AND ZAIRE GRYNCH • DJ VIN ROC

TUES. MARCH 3 • DOORS 8 / SHOW 9 • \$12 ADV / \$15 DOOR
IRATION THE B FOUNDATION • KAPANAMI
THURS. MARCH 5 • DOORS 7:30 / SHOW 8 • \$18 ADV / \$18 DOOR
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THURS. FEB. 26 NOISEPOP 2009 JOSEPH RITTER SOLD OUT — THANK YOU!

NOISE POP '09 FRI. FEB. 27
DOORS 7 / SHOW 8
\$16 ADV / \$16 DOOR
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RAFFYER • THAT GHOST
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SAT. FEB. 28 • DOORS 8 / SHOW 9 • \$30 ADV / \$30 DOOR
CABARET VERDALET
FEATURING: TIGGER, MICHELLE L'AMOUR, MISS INDIGO BLUE AND MANY MORE

THURS. MARCH 5 • DOORS 8 / SHOW 9 • \$15 ADV / \$15 DOOR
SPRINGROCK PRESENTS THE CONDUCTIONS OF HARMONY
SAN YEAH ANNIVERSARY CELEBRATION
KIM MANNING • PAMELA PARKER
BERNADETTE • VALERIE ORTH BAND

FRI. MARCH 6 • DOORS 8 / SHOW 9 • \$21 ADV / \$21 DOOR
LAMBCHOP • THE DUHKS
SAC. WINE & CIDER DOORS 11 / SHOW 12 • \$15 ADV / \$15 DOOR (12:00pm-1:00pm)
RICHIE HAVENS HARRY MANX

SUN. MARCH 8 • DOORS 7 / SHOW 8 • \$15 ADV / \$15 DOOR
NEIL HALSTEAD (OF MOUNTAIN 3 / SLOWDIVE)
ERIC SHEA

TUES. MARCH 10 • DOORS 7 / SHOW 8 • \$23 ADV / \$23 DOOR
RAUL MALO SHELBY LYNNE

Lounge. 10pm
Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldie, Mark Andrus, and Nuux
Barracuda 111 Minna. 9pm, \$5-10. Eclectic 80s music with DJs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.
Blunted Funk Presents Madrone. 9pm, \$5
DJs A-Ron, Sneak-E-Pete, and Chillingo spin hip-hop, soul, reggae, and electrofunk.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
DJ Gordo Cabeza, DJ Daymitreus Bruno's. 10pm, \$10. Funk, dance groove, and hip-hop.
40neFunktion Elbo Room. 10pm, \$5-10
Hip-hop and funk with Kid Dragon, Mophono and B. Cause, Teeko, and Max Kane with Colin Brown, and Mista B, hosted by Aron the Don.
High Life Club Six. 9pm, \$8. Hip-hop, club classics, party jams, future soul, and a smidge of everything else (reggae, too!) with DJ Revolution, Viktor Duplaix, and more.
Pushing Air Live Sea Phi, 1117 Howard; www.janakaseleka.net. 10pm, \$20. Classical Indian, Bollywood, and Bhanga music with Janaka Seleka, Sukhawati Ali Khan, Riffat Sultana, Shabi Farooq, and more

SUNDAY 1

ROCK/BLUES/HIP-HOP

Blue Scholars, Keely and Zaire, Grynych, DJ Vin Rose Slim's. 9pm, \$15
Tommy Castro Biscuits and Blues. 8pm, \$20.
[D] **Nero Order, One Hundred Sons**
[D] **Graycen, Wanteads** The Parkside. 8pm, \$8
No Age, **White Circle Crime Club, Infinite Body, Veil Veil Vanish** Bottom of the Hill. 1pm, \$12.
Phonofield, Ice Climber, Dora Flood Café du Nord. 8pm, \$10
Les Savy Fav, Mae Shi, Drums Mezzanine 8pm, \$20.
Sound Tribe Sector 9 Fillmore. 8pm, \$26
[D] **Speedy's Wig City Tribute to Johnny Cash** Knockout. 8pm, \$10. With the Sweet n' Los, Old Time Youth, B-Stars, Pat Johnson and the Creeps, Johnny Dilks and the Country Soul Brothers, and more
[D] **"Walk a Thin Line: The Music of Fleetwood Mac"** Make-Out Room 8pm, \$9. With Victor Krumpenacher, Chris von Sneidern, Ezra Fienberg, Tom Heyman, Jeffrey Luck Lucas, and more

BAY AREA

Duhks Little Fox. 7pm, \$14

JAZZ/NEW MUSIC

Tia Carroll and Hard Work Velma's. 2246 Jerrico; (415) 824-7646. 5pm, \$10.
Jam session with Don Alberts and Donald Bailey Savanna Jazz. 7:30pm, \$5
Randy Weston's African Rhythms Trio Yoshi's San Francisco. 2 and 7pm, \$5-25.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

BAY AREA

Lou Donaldson Yoshi's. 2 and 7pm, \$5-20.
Fog City Stompers Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Michelle Rosewoman Trio Jazzschool. 4:30pm, \$18.
Swingthing Band 200 Grand, Oak; www.belindyhop.com. 7pm, \$7. Arrive at 6pm for dance lessons (\$12).
Valerie V. Quartet Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Gayle Lynn and Her Hired Hands Three Parkside. 4pm, free.
Trifles, Dirty Sanchez and the Rusty Trombones, Tornado Riders Amnesia. 9pm.

BAY AREA

"Community Roots" Ashkenaz. 7:30pm, \$9-15.
Steve Gillette and Cindy Mangsen Freight and Salvage. 8pm, \$19.50.
"Music that Woke the World: A Sing Along Concert of 60s Activist Songs That Inspire Us Today" Berkeley Buddhist Monastery, 2384 McKinley, Berk; (510) 525-7082. 7pm,

\$15-20. With Rev. Heng Sure, Betsy Rose, Alan Senauke, and Melanie DeMore.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, J Boogie, and Vinnie Esparza.
Gloss Sundays Lookout. 3600 16th; 431-0306, 3pm, \$2. DJs Dr. Proctor and Joseph Lee fuel this high-energy party.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 2

ROCK/BLUES/HIP-HOP

Nomenclature, **Tempo No Tempo**, **Ben Sandoval** and **Buddy Leezie** Blondie's, 540 Valencia; www.myspace.com/dutonmondaisf. 9:30pm, free.
Sabertooth Zombie, **Grace Alley**, **Prize Hog** Hemlock. 7:30pm, \$5.
Whoremoans, **Apache**, **Bare Wires** Elbo Room. 9pm, \$6.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway; www.enricosf.com. 7pm, free.
Terry Disley Experience Yoshi's San Francisco. 8pm, \$18.

BAY AREA

Amina Figarova Yoshi's. 8 and 10pm, \$10-16.

FOLK/WORLD/COUNTRY

Belle Monroe and **Her Brew Glass Boys** Amnesia. 8:30pm, free.

DANCE CLUBS

All Fall Down Knockout. 10pm. Indie pop with DJs Melanie Ann Berlin, Jessica Beard, and Corey Cunningham.
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Krazy for Karaoke Happy Hour Knockout. 5pm-9:30pm, free. Brit Pop Bill and Tracy host.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousestalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 3

ROCK/BLUES/HIP-HOP

Mumiy Troll, **Russian Solution** Independent. 8pm, \$25.
My Parade, **Bored** and **Ashamed**, **Kidd Cook** Bottom of the Hill. 9pm, \$8.
New Beginnings, **Pet the Bunny**, **Booty** Chesterfield Trio Hemlock. 9pm, \$5.
Raphael Saadiq Fillmore. 8pm, \$32.50.
Shit Kickers, **Kemo Sabe**, **Tater Famine**, **Greg Dale** Knockout. 9pm, \$6.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.
Fred Frith and the Music Improvisation Ensemble New Langton Arts, 1246 Folsom; (415) 626-5416. 8pm, \$10.
Klezmatiks Yoshi's San Francisco. 8 and 10pm, \$25.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

BAY AREA

Dayna Stephens Yoshi's. 8 and 10pm, \$10-30. Fundraiser for the California State University, East Bay music department scholarship fund.

FOLK/WORLD/COUNTRY

Cava, **Macabea** Elbo Room. 9pm, \$7.
Bob Harp, **Even Eloy**, **Pert** Near Sandstone Hotel Utah. 8:30pm, \$7.

Dawn Oberg Rite Spot. 8pm.
Pajo, **Matt Baldwin**, **Birds of America** Café du Nord. 8pm, \$13.
AJ Rivlin, **Summer of Glaciers**, **Grooming the Crow** El Rio. 8pm.

BAY AREA

Matordeude Zedco Ashkenaz. 8:30pm, \$10.
Redwing Julie's, 1223 Park, Alameda; www.juliesf.com. 7pm, free.

DANCE CLUBS

Ar Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levendee Lounge 5pm-2am, free. Downtempo and deep house.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickle's 9pm, \$5. Middle Eastern remixes.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenni Kravitz.
Total Vinyl Domination Argus. 9pm, free. Old school punk and other gems with DJs Alcholocast, Mackivell, and Taypoleon.
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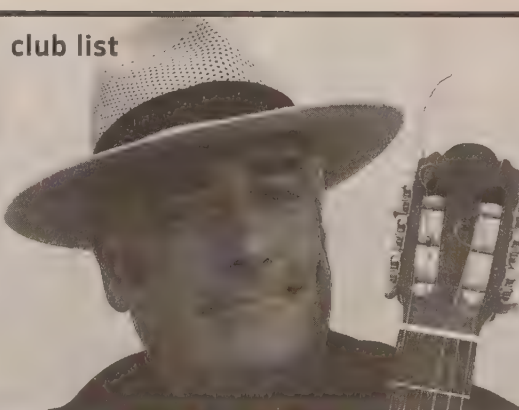
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visual art

A masked melty-face version of D.J. Conner from *Roseanne* gets down with the rest of his family and *The Cosby Show*'s Huxtables in Desirée Holman's *The Magic Window*, which channels the danceathon musical video energy of Phil Collins (the artist, not the singer) while predicting America's love affair with the Obamas.

DESIRÉE HOLMAN, *THE MAGIC WINDOW* (STILL)

THE SECA ART AWARDS: BAY AREA ARTISTIC ENERGY TIMES FOUR

SECA, SECA now. Behold a free-floating netherworld where masked versions of Roseanne Barr and Bill Cosby boogie down together. Stare for one last time into the static of the soon-extinct analog TV to see what patterns emerge. Take an x-ray of Manet. Spy on government secret agents. Peep through the *Guardian*'s viewfinder at the Society for the Encouragement of Contemporary Art's biennial award exhibition devoted to Bay Area creators.

The 21st installment of the SECA Art Awards brings the strongest overall group of awardees in some time, four individuals — Tauba Auerbach, Desirée Holman, Jordan Kantor, and Trevor Paglen — whose contributions form a unified vision that's been missing from the exhibition of late. You might not know it from reading the somewhat contentious artist discussion at the close of the exhibition's booklet (where Auerbach's plainspoken interjections are refreshing), but it's easy to form a chain of symbolic connections that spans from one end of the exhibition to the other.

Holman is this issue's cover star, partly because her recent playful representations of TV's first families have proven refreshingly prescient regarding the national identification with (if not of) Barack Obama. And partly because it's time to put a weird mask on the front of the newspaper. It's a pleasure to present Matt Sussman's take on Holman's drawing-and video installation *The Magic Window* — no one could better identify the "Soft Pink Missy" beat of its heart. Elsewhere, Kimberly Chun gets systematic with Auerbach, Ari Messer scopes out the camera candor of Kantor's paintings, and I map the photographic investigations of Trevor Paglen. Let's take a look. (Johnny Ray Huston)



SECA ART AWARDS

She's a magic woman

Try to understand — the play is the thing in Desirée Holman's masked wonderlands

By Matt Sussman
> a&celetters@sfbg.com

There is a lot of playing going on in the work of Desirée Holman. As evinced by the handmade masks, props, and costumes that populate her multimedia pieces — a family therapy workshop comprised of dolls in 2002's *Art as Therapy*; a clan of Bigfoot-like sapiens in 2005's *Troglodyte*; and most recently, the estranged visages of television's Huxtable and Conner families in *The Magic Window* — an anarchic "let's raid the dress-up box" impulse is often her guiding force. Family sitcoms, pop cultural junk food, and mediated existence in a thoroughly televised culture are her source materials.

From Cindy Sherman's faux film stills and prosthetic body part augmentations to Paul McCarthy's return-of-the-repressed performances using all manner of foodstuffs and costume shop detritus, the act of playing dress-up has its art-historical precedents. While Holman's work superficially brings Sherman and McCarthy to mind (the influence of the former is certainly apparent in 2006's *Bucolic Life*, where she plays mother and wife

to a mannequin family within a series of supposedly candid snapshots), her art is not as routinely fixated on confronting the viewer with the grotesque and abject.

"I can see why people would find my work creepy, but I don't see it that way," laughs Holman over the phone. Judging from the opening night crowd's response to *The Magic Window* — which takes pride of place at the SECA Art Award show — the most common response to Holman's work seems to be nervous laughter. But when Roseanne Conner resembles Leatherface, it's not hard to see why.

However palpable, unease is just a surface response to Holman's rough-hewn masks and bodysuits. As fellow *Guardian* critic Glen Helfand noted in an *Artforum* review of *Troglodyte*, the empty costumes of the piece's hirsute, apelike creatures "still channel our evolutionary connection to them" — a connection underscored by videos and photographs of the costumed creatures smoking cigarettes and dancing. No matter how funny or scary we find the ape family, we remain inescapably tied to them. Holman's art teases out these strange channels and treats them as invitations to play along.

This invitation to connect beyond familiar comfort zones — even if, as viewers, we are frequently stuck, costumeless, on the outside looking in — is what animates *The Magic Window*, a venture originally installed in L.A.'s Machine Projects. Comprised of a three-channel video on one wall and colored pencil drawings on the wall opposite, *The Magic Window* takes its title from a 1939 ad campaign used to sell early, primitive TV sets to American consumers. But the name could just as easily be applied to the sculptural masks worn by Holman and her cast.

The video starts off with parallel narratives loosely modeled after incidents from *Roseanne* and *The Cosby Show*, and ends with both families leaving their respective screens to visit each other's homes/sets. For a finale, the two clans come together for a center-screen psychedelic dance-off set in a purely virtual space where everyone glows with a green-screen aura. (This aura effect is rendered beautifully through tensile wisps in Holman's delicate drawings). In other hands, the Huxtables and Conners would be mined for parodic laughs or used for nastier ends (see McCarthy's and Mike Kelley's assault on family life in their 1992 video *Heidi*), but Holman has a deep affection for her source material. "I personally like both television shows, which were really progressive for their time," she says. "And I really wanted to look at the similarities between the two families."

Holman's collaborative fantasy union — in which one of television's

most popular, white, middle-class families gets down with its first-ever affluent, upper-middle class African American kin — could not resonate more with our country's current political moment. The Huxtables are now, in a sense, the First Family, and the notion of a "post-racial America" has never had greater currency or been as thoroughly debated. To wit, Holman recently revealed in an interview with the blog Future Shipwreck that she created the masks for *The Magic Window* by attempting to combine the facial characteristics of her cast members with those of the actors who portrayed the characters on television.

In light of the recent election and current events, Holman has, understandably, been thinking a lot about *The Magic Window*. "On the one hand, [it presents] a critique of reenacting something that is already a fiction," she says, when asked about the piece. Then, as if channeling the zeitgeist on cue, she continues, "But on the other hand — and more powerful for me — are the acts of hope that these families act out in the video." **sfbc**

SECA ART AWARD EXHIBITION: TAUBA AUERBACH, DESIRÉE HOLMAN, JORDAN KANTOR, AND TREVOR PAGLEN

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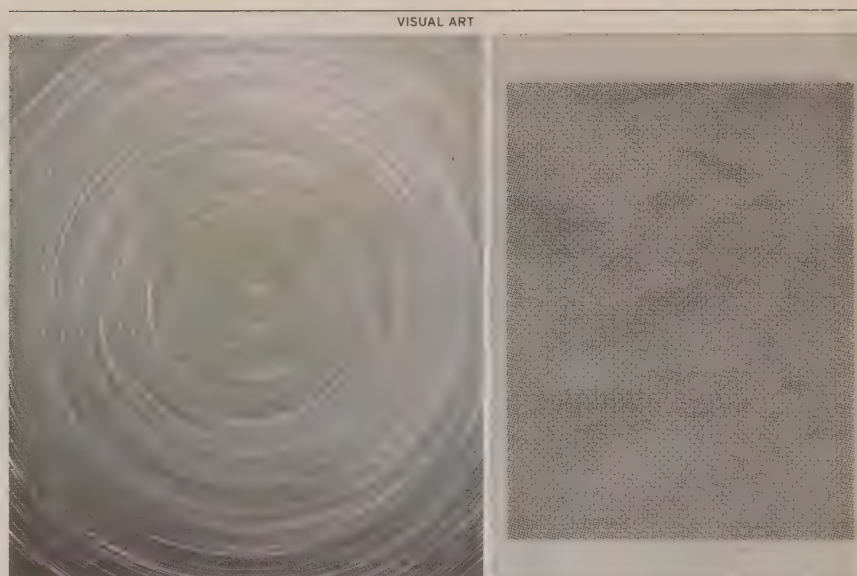
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Trevor Paglen's long lens photography captures the secret activity of satellites and unmarked planes from many miles away, while Tauba Auerbach's crumpled-paper effects and Op Art dot patterns generate dizzying shifts in perspective. | TREVOR PAGLEN, NINE RECONNAISSANCE SATELLITES OVER THE SONORA PASS, TAUBA AUERBACH, CRUMPLE I, 2008

SECA ART AWARDS

A search for patterns in the light — and in the dark

ENIGMATIC: TREVOR PAGLEN AND THE EVIDENCE OF THINGS NOT SEEN

Trevor Paglen's section of the 2008 SECA Art Award exhibition is somewhat centrally located — you have to pass through it to get to Jordan Kantor's room, as well as to a small room containing pieces by all four awardees. This positioning resonates, for Paglen is nothing if not conscious of maps and their meanings, and his contributions have visual connections to the other three artists. The dizzying, multicolored swirls of *Nine Reconnaissance Satellites over the Sonora Pass*, a c-print from 2008, aren't far from Tauba Auerbach's post-op art graphics. The night skies in Paglen's photography aren't far from the deep blues and flaring lights of Kantor's 2008 oil-on-canvas *Untitled (lens flare)*, where the painted camera effects are also suggestive of one of Kantor's Paglenesque earlier subjects, the 1986 *Challenger* explosion.

Such ties are helpful, because the flagrantly governmental subject matter and complicatedly political perspectives of Paglen's work make it too easy to downplay or ignore its artistic facets. The white spots of 2008's *PARCAE Constellation in Draco* (Naval Ocean Surveillance

System, USA 160) are a photo-corollary to those found in Bruce Conner's lovely late-era ink drawings. (Like Paglen, the late Conner kept his eye on activities the U.S. hides in plain sight, and that awareness adds undercurrents to works of his that might otherwise be coded as purely spiritual.) When Paglen, from a mile away, uses a long-lens camera to uncover the ambiguous activities of an unmarked 737 in a black spot in Las Vegas, I'm reminded of the tele-scopic images of cruelty at the end of Pier Paolo Pasolini's 1957 *Salò*. But unlike Pasolini, Paglen is far from being in full charge of the staging, so his seductive images can only blurrily hint at barbarism or sinister motive.

"Photography — and this is especially true after September 11 — is a performance," Paglen told Thomas Keenan in an *Aperture* article from last year. "To photograph is to exercise the right to photograph. Nowadays, people get locked up for photographing the Brooklyn Bridge." Paglen's pictures are the most successful portion of his SECA contribution — his presentation of emblematic Pentagon patches, while provocative and even aesthetically playful, raises (much like William E. Jones' so-called 2007 film *Tearoom*) problems of authorship. By looking up at the sky and revealing that it's look-

ing back down at us, Paglen creates a grounded answer to the work of aerial photographers such as Michael Light, whose visions reorient one's perspective. Paglen isn't out to make you see clearly. He wants you to look deeper. And wonder. (Johnny Ray Huston)

For a review of Trevor Paglen's new book, *Blank Spots on the Map* (Dutton), see Lit, page 42.

HER EMPIRE OF SIGNS: NOT-SO-RANDOM NOTES ON TAUBA AUERBACH

Tauba Auerbach is shaking up her spin-off sphere of the so-called Mission School with optical investigations into that interzone between the figurative and abstract, representational systems and what they communicate, order and chaos. This Bay Area native — at 27, the youngest of the current SECA Award winners — was likewise shaken to the core as an eight-year-old during the 1989 Loma Prieta earthquake. "Actually I was at gymnastic class on Judah Street and on the uneven bars," she recalls by phone from New York City, where she now resides. "I was swinging from the low bar to the high bar when it just moved away from me and I fell. It was absolute chaos. Adults scream-



Light and darkness are at play in Jordan Kantor's candid art, which x-rays paintings and renders photographic effects through oil on canvas. | JORDAN KANTOR, *UNTITLED (LENS FLARE)*, 2008

ing conflicting instructions to us. I saw the windows bow in and out, and I remember driving home over the hill and seeing smoke and thinking our house was gone."

The memory bubbles up — as vivid and close to the surface as Auerbach's perusal of chance and broken glass, *Shatter II* (2008), in the SECA exhibition — while she talks about her latest project: a piece for the Exploratorium's "Geometry Playground," which opens in September. The title sounds like a perfect fit: a brain-teasing sense of play underlies many of Auerbach's projects, including the design of new mathematical symbols for Cambridge University logician Byron Cook's research into computer science's famed termination, or halting, problem. "I think there are shortcomings in any coding system," she muses. "Binary is so interesting because the components are so limited.... Every time you want ambiguity in a binary system, you have to simulate it."

Auerbach's darting intelligence peels off in many directions, much like her eye-boggling patterns. The artist's old day job, in which she learned the lost art of sign painting at New Bohemia Signs in the Mission District, dovetails with her witty, abstracted deconstructions — or explosions — of writing and semaphore systems, assorted alphabets, Morse code, and eye charts. Two such 2006 works, *The Whole Alphabet, From the Center Out, Digital V* and *...V*, which layer letters drawn from a digital clock, are on display at SFMOMA.

Penetrating glances into chaos and change yielded Auerbach's largest pieces — the 2008 *Crumple* paintings — in which she crumpled paper,

photographed the results, and then translated the creases onto canvas with halftone printing and paint carefully applied by hand. The folds materialize as one steps further back — and break down into dizzying pixels close up. Multiple entry points exist down this rabbit hole, first carved out by Op artist Bridget Riley. But as with Auerbach's 2008 *Static* chromogenic prints, which saw her looking for randomness in analog TV static, the hidden spectrums and other visual tricks are rendered with an elegance a scientist would appreciate. (Kimberly Chun)

NEGATIVE LIGHT: BEYOND THE CANDID CAMERA WITH JORDAN KANTOR

In Jordan Kantor's paintings, meaning is candid. When the word "candid" entered the English language in the 17th century, it was closer to its Latin roots, meaning "bright," "light," "radiant," "glow," or "white," with whiteness symbolizing purity and sincerity. Later, as the word approached then copulated with the critical language of photography — that crazy new field of "light writing" initially accused of everything from demonic possession to being a potential assassin of traditional visual arts like painting — "candid" gave birth to its common usage today, meaning "frank," "blunt," "severe," a harsh snapshot, brutally honest vision. So severity in art became intertwined with truth.

Kantor's local gallery, Ratio 3, with its emphasis on projects' overall coherence, is a welcome home to his current trajectory. His pieces for the SECA Art Award exhibition are alive with many truths at once, their

spaces equally negative and positive. The three *Untitled (lens flare)* paintings and *Untitled (HD lens flare)*, all from 2008, make you step back, only to feel as if you are standing closer than before. *Untitled (Surgery)* (2006–07) and *Untitled (Eclipse)* (2008) glow with negative light. This work is in stride with Kantor's participation in important group shows at Galeria Luisa Strina in São Paulo ("This Is Not a Void," 2008) and New York's Lombard-Freid Projects ("Image Processor," 2007) that dealt with our unstable relationship with

images. It confirms that he is a photographer who just happens to use paint. I see aspects of Linda Connor's slow, large exposures here, as well as Cindy Sherman's foxes-in-the-headlights humans.

Kantor isn't hardened by academia, though he has a PhD from Harvard and teaches at California College of the Arts. The brilliant candidness in his pictures is tied to an aesthetic understanding of human desires and scientific pursuits, but also to a humanistic refusal to be neutral. If you spend enough time

with his work, you start to see that it is candid in its celebration, not just in its criticism. It reminds me of the ending to poet James Wright's "A Christmas Greeting," from *Shall We Gather at the River* (1963), where the dead and the living ask the same questions: "Charlie, I don't know what to say to you," the poet pines to someone he might have known or just imagined, "Except Good Evening, Greetings, and Good Night, / God Bless Us Every One. Your grave is white. / What are you doing here?" (Ari Messer)

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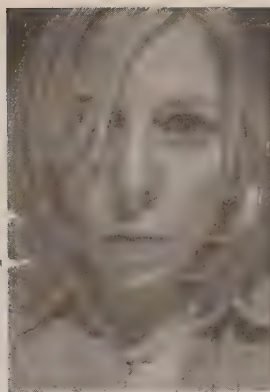
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"Michael Light: New Work"

REVIEW After viewing Trevor Paglen's contribution to the SECA Art Awards exhibition at SFMOMA, you can stroll six or seven blocks to Hosfelt Gallery, for a small — yet vast — sample of new work by Michael Light. The walk is a revealing one in terms of SF's urban landscape, and once you've had the Alice-like experience of stepping out of Clementina's abandoned-alley atmosphere through the Hosfelt's enormous door, you can dwell on the influence that San Francisco resident Light has had on Paglen's photography, and the back-and-forth (not to mention the up-and-down) between their vital visions.

"I work with big subjects and grand issues," Light told Robert Hirsch in a 2005 interview. "I am fascinated about that point where humans begin to become inconsequential and realize their smallness in relation to the vastness that is out there." In the past, this fascination has revised moon landings and nuclear testing in a revelatory manner. Light's current work has him shooting the American West as part of an ongoing project that has sported tentative titles such as *Dry Garden* and, more recently, *Some Dry Space: An Inhabited West*. This project ricochets off of Paglen's recent written and photographic studies of black spots in Nevada, as well as Olivo Barbieri's aerial film-and-photo endeavor, *Site Specific: Las Vegas 05*, which had a stay at SFMOMA not too long ago.

The film segment of Barbieri's *Site Specific: Las Vegas 05* followed a trajectory from the ambiguous Nevada desert to Hoover Dam and then Sin City. The overall flight path of Light's project is even more ambitious. While Barbieri's imagery is stunning, it lacks the figurative and symbolic depth of Light's gorgeous, absurd, disgusting, and lovely shots of landscapes under human siege. Light has argued that the oracular power of books is strengthened when set against the playpen of the Internet. The book he's put together for this show — a citizen's update of Timothy O'Sullivan's congressional railroad surveys of the 1870s, displayed on a cinematic camera tripod — is too good for a screen and awesome on the page. (Johnny Ray Huston)

MICHAEL LIGHT: NEW WORK Through March 21. Tues.–Sat., 11 a.m.–5:30 p.m.
Hosfelt Gallery, 430 Clementina, SF. (415) 495-5454, www.hosfeltgallery.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). Use Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin: 581-3500, www.asianart.org. Tues.–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. "Drama and Desire: Japanese Paintings From the Floating World." Collection of ukiyo-e paintings. Through May 4. "The Dragon's Gift: The Sacred Arts of Bhutan." Survey show with over 150 examples of Buddhist art. Through May 10. "On Gold Mountain: Sculptures From the Sierra by Zhan Wang." Stainless steel sculptures. Through May 25. "In a New Light: The Asian Art Museum Collection." Ongoing. **Cartoon Art Museum** 655 Mission: CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "Small Press Spotlight: Ryan Claytor." Solo showcase. Through March 8. "Colan: Visions of a Man Without Fear." A

career retrospective. Through March 15. "The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo." Retrospective with over 60 works. Fri/27 through July 5. "Watchmen." Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **San Francisco Museum of Modern Art** 151 Third St: 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). "The 1000 Journals Project." Through April 5. "Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinien." Contemporary work. Through April 26. "2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen." Biennial Bay Area award exhibition. Thurs/12 through May 10. "Austere: Selections From the SFMOMA Collection." Photography and architecture and design. Through July 7. "Oti Aicher: Munchen 1972." Graphic design. Through July 7. "Patterns of Speculation: J. Mayer H." German architectural studio. Through July 7. "Art in the Atrium: Kerry James Marshall." Monumental murals. Ongoing. **Yerba Buena Center for the Arts** 701 Mission: 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students,

and youths, free for members (free first Tues). "Slow Food Nation." Through March 8. "transPOP: Korea Vietnam Remix." Show of 16 artists from Korea, Vietnam, and the US. Through March 15. "Irreverent: Contemporary Nordic Craft Art." Craft art from Sweden, Norway, Denmark, and Finland. Through April 12.

GALLERIES

OPENING

Andrea Schwartz Gallery 525 2nd St: 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. New work by Mitch Jones and Tracy Krumm (reception Wed/25, 5:30–7:30pm). Wed/25 through March 28.

Altman Siegel Gallery 49 Geary, suite 416: 576-9900. Call for hours. "Trevor Paglen," new work by the 2008 SECA winner (reception Fri/27, 6–8pm). Fri/27 through April 11.

Braunstein/Quay Gallery 430 Clementina: 278-9850. Call for hours. "Missed Aches," paintings by Craig Nagasawa; "What We Did On Our Summer Vacation," mixed media by Martha and Richard Shaw (reception Sat/28, 3–5pm). Thurs/26 through March 28.

CordenPotts Gallery Warnock Fine Arts, 49 Geary, suite 211: 377-4738. Tues–Sat, 11am–5:30pm. "The Caretakers," work by Bill Mattick. Tues/3 through April 30.

Diego Rivera Gallery San Francisco Art Institute, 800 Chestnut: 749-4410. Daily, 8am–8pm. "Screen Test," performance-based video by Christina Corfield, Tyrone Davies, and Heather Van Winkle (reception Tues/3, 4:30pm). Sun/1 through March 7.

Fly Bar 762 Divisadero: 931-4359. Call for hours. "Pearls Before Swine," art by Claire Nicole (reception Wed/25, 7pm). Wed/25 to March 29.

Hang Art 556 Sutter: 434-4264. Mon–Sat, 10am–5pm; Sun, noon–5pm. "Ordered Distortions," new paintings by David Lippenberger. Sun/1 through March 31.

Park Life 220 Clement: 386-PARK. Call for hours. "Sights of Sounds," the art of Noise Pop (reception Wed/25, 7–10pm). Wed/25 through March 9.

Paul Mahder Gallery 3378 Sacramento: 474-7707. Call for hours. "Unus Mundus," new painting by Nikolai Atanassov (reception Fri/27, 6–9pm). Fri/27 through April 12.

Queen's Nails Projects 3191 Mission: 202-3199. Call for hours. "Fun-a-Day in the Bay," one-night-only event. Sat/28, 7–11pm.

Rayko Photo Center 428 Third St: 495-3773, www.raykophoto.com. Tues–Thurs, noon–10pm; Fri–Sun, noon–8pm. "Juried Plastic Camera Show," with work by Roy Berkowitz, Michael Emery, and Aline Smithson (reception Thurs/26, 6–8pm). Thurs/26 through April 1.

Root Division 3175 17th: 863-7668. Wed–Sat, noon–4pm. "Night/Light," work by resident artists and affiliates (reception Wed/25, 6–8:30pm). Wed/25 through March 25.

625 Gallery 625 Sutter: 618-3700. Mon–Fri, 8am–5pm; Sat, 10am–5pm. Art by Paul Konzon. Sun/1 through March 31.

688 Gallery 688 Sutter: 346-4549. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Art by Cheryl Coon's senior class. Mon/2 through March 30.

BAY AREA

Alphonse Berber Gallery 2546 Bancroft: (949) 633-0169. Call for hours. "New Nature," work by native artists (reception Fri/27, 6–10pm). Fri/27 through March 31.

Bedford Gallery Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek: (925) 295-1417. Call for hours. "PostSecret," more than 400 works of postcard-sized anonymous art. Sun/1 through April 19.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley: 388-4331. Tues–Sat, 10am–2pm; and by appt. "Paint," group show of multimedia artwork (reception Tues/3, 6–8pm). Tues/3 through March 31.

Portola Art Gallery 75 Arbor, Menlo Park: (650) 321-0220. Mon–Sat, 10am–5pm. "Memories on Canvas," oil paintings by Robert K. Semans. Mon/2 through March 31.

TRAX Ceramics Gallery 1812 5th St, Berk: (510) 540-8779. Wed–Sun, noon–5:30pm. "Influences Near and Far," art by Jeff Ostreich (reception Sat/28, 5–7pm). Sat/28 through March 29.

Wurstler Gallery #108 Wurster Hall, Berk: (510) 642-4942. Mon–Fri, 9am–5pm. "Ecology. Design. Synergy," sustainable architecture exhibition (reception Wed/25, 7–10pm). Wed/25 through March 20. **SFBG**

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Deserter's songs: A runaway warrior (Zarif Kabeir Sadiqi) reconnects with a hot-tempered matriarch (Bella Warda) in *A Girl's War*.

A GIRL'S WAR PHOTO BY GOHAR BARSEGHYAN



Loving the enemy

A Girl's War and *Waitin' 2 End Hell* cast relationships in, and as, war zones

By Robert Avila

▷ a&cletters@sfbg.com

REVIEW Nation, ethnicity, family, friends, gender, lover — where do our true loyalties lie? More to the point, when our multiple loyalties slip out of concentric orbit and collide, how much say do we really have in the matter? These questions arise provocatively from two very different plays making their Bay Area premieres.

In the first, Golden Thread's generally sturdy West Coast premiere of Joyce Van Dyke's *A Girl's War: An Armenian-Azeri Love Story*, an aging Armenian American fashion model, Anna (Ana Bayat), returns to the war-torn village of her youth determined not to be affected by the ongoing ethnic strife that has just taken the life of her brother (Adrian Cervantes Mejia) and racked the Azerbaijani region of Karabakh since the late 1980s — converting her stolid yet hot-tempered mother (Bella Warda) into a machine gun-toting foot soldier for the Armenian cause. Almost flaunting her own aloofness and disapproval, Anna even resists calling herself Armenian and soon falls in love with a returning member of her family's onetime Azeri neighbors, now antagonists: a passionate young deserter (Zarif Kabeir Sadiqi) who arrives stealthily one day at her

mother's house, which he and his family briefly occupied years before.

Van Dyke's 2001 play opens on a world seemingly apart, however, as Brit fashion photographer Stephen (Simon Vance) snaps photos of the still-striking Anna, his old flame and muse, glowering at him in some haute-couture idea of battle garb. The contrast is key and works its way into the second setting in Karabakh, when Stephen and his cheerful but recently shaken assistant Tito (Mejia) arrive after escaping anti-U.S. feelings during a harrowing trip to Turkey. Here in her mother's house, Anna's two worlds collide even as she insists she needs no land, passport, or language to define her. Her stoic but long-suffering mother, however, shows little patience for her daughter's flighty Western cosmopolitanism, and we are left with our own sympathies unsettled, fraternizing with all sides.

Along the way, the play neatly works a certain doubling conceit. The same actor playing the Italian American Tito, for instance, also plays Anna's recently deceased brother, a spectral presence in the form of the far more severe but equally sensitive Seryozha. The implications are subtle rather than crude, suggesting the dramatic shaping done by circumstance across a universal segment of young manhood. And

the climax, in yet another doubling, underscores the point resonantly, as another two seemingly very different characters lie side by side, brought together in death — the most democratic of states — and made mirror images of each other. It's an effect that might have been overplayed, but under artistic director Torange Yeghiazarian's confident direction it happily comes off with matter-of-fact simplicity. The play as a whole succeeds in similar fashion, overshadowing, if not altogether escaping, its more maudlin and moralizing tendencies with fitting dramatic tension, unexpected twists, and thematic delicacy.

TO HELL AND BACK Lorraine Hansberry Theatre, meanwhile, offers an admirably complex take on love and loyalty in the context of the proverbial war of the sexes, in director Buddy Butler's graceful Northern California premiere of William A. Parker's *Waitin' 2 End Hell*. An African American couple (a towering Alex Morris and a slyly understated Pjay Phillips) find their relationship hitting the skids after 20 years of marriage, dividing along lines of gender solidarity the four friends who've shown up to celebrate their anniversary. If the title — playing on the Terry McMillan novel — isn't that funny, Parker's naturalistic dialogue offers consistent laughs and truths, pivoting expertly on the comic and tragic dimensions of male-female rivalry in the context of African American experience. There is one seeming misstep late in the plot — a slightly hard-to-believe change of heart evoked at gunpoint — but this is a surprisingly powerful and well-rounded comedy about love; the entwined politics of race, class, and gender; and the long haul every family faces. **B+**

A GIRL'S WAR

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www.thickhouse.org

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\$24-\$36
Lorraine Hansberry Theatre
77 Beale, SF
www.lhtsf.org



PHOTO BY ASSOCIATION R.B.

Jerome Bel's *Pichet Klunchun and Myself*

PREVIEW In Europe, French dancer-choreographer Jerome Bel's work has earned him the nickname of the "pope of anti-dance." While it's true that Bel has a tendency toward pontificating on contemporary performance theories, and his work — minimalist in terms of movement, maximalist in terms of embracing the ordinary human body — stays far outside the parameters of what dance audiences might expect, he is anything but anti-dance.

He lives and breathes dance — the relationship between performer and choreographer, the persona and the person, the meaning and the content, the concepts of absence and presence. This type of theory-driven work has gained him ardent admirers as well as virulent detractors all over Europe.

To some American observers, his approach recalls the coolness of the Judson Church dancers of the early 1960s. But Bel is much more a creature of the theater than the Judson people ever were — or pretended to be. Communication with an audience is a key motivating factor of his practice. With *Pichet Klunchun and Myself*, Bel has succeeded in reaching his viewers more than he ever thought he might: the work has been a hit ever since that first, almost accidental encounter between Thai dancer Pichet Klunchun and Bel during the 2005 Bangkok Fringe Festival. Some super-savvy presenter hooked them up for an interview onstage in which the two artists were supposed to question each other about their respective disciplines. What has evolved from this meeting is an evening of wide-ranging conversation and dance demonstration by two artists whose lives literally evolved worlds apart but who found themselves connected and separated in ways neither could have dreamed of. **(Rita Felciano)**

JEROME BEL'S PICHET KLUNCHUN AND MYSELF Tues/3, 8 p.m., \$15-\$20 (ticket buyers receive 50 percent off to David Rousseve's *Saudade* March 5-7). Novellus Theater, Yerba Buena Center for the Arts, 700 Howard, SF. (415) 978-2787, www.ybca.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstein. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, including comedy and spoken word, go to sfbg.com.

looks at a couple fleeing from much more than their memories of the Holocaust.

Pure Shock Value Exit Theater, 156 Eddy; kill@ingmylobster.com. \$15. Opens Thurs/26. Thurs-Sat, 8pm; Sun, 7pm. Through March 22. Killing My Lobster unveils the world premiere of Matt Pfeiffer's Hollywood satire.

BAY AREA

Bat Boy, the Musical Lohman Theatre, Foothill College, 12345 El Monte, Los Altos Hills; (650) 949-7360. \$18-26. Opens Fri/27. Thurs-Sat, 8pm; Sun, March 14 and 21, 2pm. The off-Broadway musical comedy hit is ripped from the headlines of *The Weekly World News*.

Crime and Punishment Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 642-2349, www.berkeleyrep.org. \$13.50-71. Opens Fri/27. Tues, Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through March 29. Sharon Ott directs the Fyodor Dostoevsky work. **Pick Up Ax** Pear Avenue Theatre, 1220 Pear, Ukiah, Mountain View; (650) 254-1148, www.thepear.org. \$12-30. Opens Fri/27. Thurs-Sat, 8pm; Sun, 2pm. Through March 15. Two geek entrepreneurs mix it up with a wise guy in this Silicon Valley satire.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.thein-
CONTINUES ON PAGE 40 »

THEATER
CONT.

tersection.org. \$15-25 sliding scale. Thurs-Sun, 8pm. Through March 8. Dan Wolf's vigorous and inviting stage adaptation of Bay Area author Adam Mansbach's 2005 novel, *Angry Black White Boy*, might seem like an ideal intestine, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it.

Bay One-Acts Festival Eureka Theatre, 215 Jackson: 776-7427. www.threewise.com. org. \$20-35. Thurs-Sat, 8pm; Sun, 2pm. Through March 8. Three Wise Monkeys Theatre Company present the eighth annual production of plays by Bay Area writers.

Biscoglie's SF Follies Actors Theatre, 855 Bush: 1-800-838-3006. www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy. **Cuckoo** Phoenix Theatre, 414 Mason, sixth fl.: 1-800-838-3006. \$10-25. Fri-Sat and Thurs/26, 8pm. Through Sat/28. Jumpy Theatre presents the world premiere adaptation of Madison Cline's graphic novel, which recounts the author's struggles with Dissociative Identity Disorder.

A Delicate Balance Custom Made Theatre Co., 965 Mission: 1-800-838-3006. \$15-25. Wed-Sat, 8pm. Through March 7. Katja Rivera of Shotgun Players directs Edward Albee's drama in this Custom Made Theatre production. I like to think of Edward Albee as one of the best reasons to go to the theater, and the best part is learning why all over again: confronting his obsessive yet vaguely dispassionate dissections of love and communion, bright humor and wonderfully jarring dramatic conceits, the often flaring hyper-articulation of his characters, and the cut-glass atmosphere in the room — ready at any moment to shatter into a series of nasty bloody-

drawing shards. This 1966 play is particularly heavy with these characteristics, as it subverts the traditional domestic drama via a still peculiar and eerie form of dramatic amplification. An aging upper-class couple — dutiful peacemaker Tobias (Dennis McIntyre in an admirably measured turn) and icy whip-cracker Agnes (a less consistent but ultimately winning Jean Forsman) — find their carefully maintained home overrun by Agnes's alcoholic sister (Shelley Lynn Johnson), their nearly four-times-divorced daughter (Leah S. Abrams), and their best friends (Al Davenport and Stuart Elwyn Hall), a couple who have fled their own home in a fit of unaccountable terror. Despite some peripheral shakiness, director Katja Rivera and cast have the crux of this dramatically freighted but subtle play, making small but dogged Custom Made Theatre's production a productive mix of unexpected laughs and slowly unsettling situations that build nicely to a slow-dawning, teasingly ambiguous epiphany. (Avila)

I Love You, You're Perfect, Now Change Off-Market Theater, Studio 250: www.offmarkettheatre.com. \$18-30. Thurs-Sat, 8pm; Sun, 2pm. Through Sat/28. Ray of Light Theatre presents the mating game as musical comedy.

It Ain't Me El Teatro de la Esperanza, 2940 16th St., second floor: 359-0144. www.amo-sf.org. \$15 (two for one Thurs). Thurs-Sat, 8pm. Through Sat/28. A woman finds her way out of grief through the misadventures of blind dates, fantasy, and group therapy in this Ann Marie Productions comedy by Claire Rice, directed by Gabrielle Gomez.

Landscape of the Body SF Playhouse, 533 Sutter: 677-9596. www.sfpayhouse.org. \$30-40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through March 7. The Bay Area's mini John Guare renaissance continues as SF Playhouse revives the New York playwright's macabre 1977 musical comedy about a transplant from Maine to Manhattan named Betty (Susi Damilano). Director Bill English's cast is gamely focused but uneven and the production feels slack in places, but the dark thread of mayhem running throughout this inconsistently charming piece of whimsy lends a definite charge to what might otherwise seem like rather thin stew. (Avila)

Love, Humiliation and Karaoke Stagewerx

Theater, 533 Sutter: www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

No Exit NOHspace, 2840 Mariposa: www.noexitstage.com. \$10-25. Thurs-Sat, 8pm. Through March 21. Expression Productions stage the Jean Paul Sartre classic.

Not a Genuine Black Man The Marsh, 1062 Valencia: 1-800-838-3006. www.themارش.org. \$20-50. Fri, 8pm; Sat, 5pm. Through March 28. Brian Copeland returns with his long-running solo show.

Philistines Zeum Theater, Yerba Buena Gardens, Fourth and Howard streets: 749-2228. www.act-sf.org. \$15-20. Thurs-Sat, 8pm; Sat-Sun, 2pm. Through Sat/28. ACT's Master of Fine Arts program presents a rare staging of Maxim Gorky's angry, shrewd, compassionate, and very funny indictment of a decadent, decaying society on the brink of collapse — written a few years before the 1905 Revolution and still rather timely, not to mention fresh-sounding in Andrew Upton's punchy new adaptation. The setting is the house of patriarch Vassily (Jack Willis), shared by his wife (Sharon Lockwood), two servants, several lodgers, and two adult children: the restlessly bored Pyotr (Patrick Russell), an expelled university radical; and the forlorn, undesired school teacher Tanya (Natalie Hegg). Melpomene Katakalos' striking set, meanwhile, comes dominated by transparent cage-like walls in heavy wire, hung with variously sized Russian portraits and landscapes — a simultaneously scenic, airy and suffocating array of historical detritus. All characters are more or less alienated from everyone else, though the dividing line between the bemused, semi-literate and frustrated bourgeois parents and their educated, supremely unsatisfied children is starkest. Impressively cast, the third-year students in director Richard E.T. White's engaging and intelligent production — including Philip Martinson as the romantically cynical drunk Terev, and Liz Sklar as the defiantly free-spirited Elena — admirably hold their own alongside seasoned ACT vets Willis, Lockwood, and Robert Ernst. (Avila)

Rabbi Sam The Marsh, 1062 Valencia: 1-800-838-3006. www.themارش.org. \$18. Thurs-Sat, 8pm; Sun/1, March 15 and 29, 7pm; March 8 and 22, 2pm. Through April 5. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

Souvenir American Conservatory Theater, 415 Geary: 749-2228. www.act-sf.org. \$14-69. Tues-Sat, 8pm; Sat-Sun, 2pm; Sun, 7pm. Through March 15. Unable to get through "One for My Baby" without an interjection here and there about "Lady Florence," our pianist-narrator finally gives into reflection and launches into an account of his 12-year association with

New York's famed tone-deaf coloratura soprano, Florence Foster Jenkins. A wacky story that has the advantage of being absolutely true, Stephen Temperley's Broadway two-hander manages a strain of thoughtful sentiment amid more dominant strains comical and musical (and strain is definitely the word when it comes to the latter). The performances, however, carry the evening, nimbly inhabiting a conceit that might otherwise stretch too thin over two acts. The charmingly adroit Donald Corren plays one-time aspiring pianist-composer Cosme McMoon, while the wonderfully vivacious Judy Kaye (back at the Geary after last season's exquisite turn in *Sweeney Todd*) shines as the eccentric New York socialite whose private concerts at the Ritz unwittingly became the biggest, and most hysterical, in-joke in New York. Cosme's droll sense of tact, professional despair, bemused wonder and budding admiration vis-à-vis his employer acts as hilarious counterpoint to Lady Flo's outrageously foolish yet decorous, touchingly innocent flights of fancy. But Kaye's Lady hovers over us in a class by herself: as songbird, evoking nothing so much as a chicken passing egg, but as pure, unbridled enthusiasm, soaring with the eagle. (Avila)

Tennessee in the Summer Walker Theatre, New Conservatory Theatre Center, 25 Van Ness: 861-8972. www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Sun/1. The darkness in Tennessee Williams' life is well-covered ground but no doubt still fertile enough for a biographically based flight of poetic imagination, ruminating on the relationship between madness and creativity, which is what Bay Area playwright Joe Besecker proposes in New Conservatory Theatre's revival of 1984's popular and long-running *Tennessee in the Summer*. And yet Besecker freights his poetical device with so much expository baggage that here at least, in director Christopher Jenkins' able but somewhat miscast production, it never leaves the runway. (Avila)

Wicked Orpheum Theater, 1182 Market: 512-7770. www.shmsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/25, March 4, 11, 18, and 25, April 1, 8, 15, 22, and 29, May 6 and 13, and June 24, 2pm; May 24 and 31 and June 7, 14, and 21, 7:30pm. Through June 27. For review, see sfbg.com.

The W. Kamau Bell Curve SF Playhouse Studio Theater, 533 Sutter: www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Sat/28. For review, see sfbg.com.

DANCE

Dance/Theater Shannnon The Garage, 975 Howard: www.brownpapertickets.com/event/53615. \$10-20. Fri-Sun, 8pm. Through Sun/1. "Home Season" includes works by guest choreographers Jennie Pitts and Taryn Packheiser.

The Force that Drives the Flower Project Artaud Theater, 450 Florida: www.brownpapertickets.com. \$18. Thurs/26-Sat/28, 8pm. Hope Mohr Dance presents a work that combines environmental issues, motherhood, and dance. **Raw and Uncut** The Garage, 975 Howard: www.brownpapertickets.com. \$10-20. Wed/25-Thurs/26, 8pm. The quarterly performance showcase highlights work by Bay Area performance artists and choreographers such as Shauna Vella, Lenora Lee, and Minna Harri.

Swan Lake War Memorial Opera House, 301 Van Ness, SF: (415) 865-2000. www.sfballet.org. \$45-255. Wed/25, 7:30pm; Thurs/26-Fri/27, 8pm; Sat/28, 2pm. With a goth von Rothbart (a fabulously sithery Damian Smith) and a Queen Mother (Anita Paccotti) out of *Snow White*, Helgi Tomasson's *Swan Lake* is anything but your traditional romantic tragedy. The peasants mingle with the town folk and aristocrats, but they have no compunction about mocking their formal dancing. Yet everyone, including the Prince, is shut out from what happens behind the castle's wall. Instead of a lake scene in the woods, San Francisco Ballet got a promontory of black lava

swiped up from hell, and the swans — those pure victim maidens — are tainted by what they have gone through. Tomasson and designer Jonathan Fend's concept does not convince in every aspect. It's too fragmented because Tomasson wanted to keep the essence of the tragedy intact. But at the very least it's a fresh, original approach. On opening night — for the rest of the run the leads are shared among several principal dancers — the performance was everything one would want from *Swan Lake*. Yuan Tan as Odette/Oldie and Tilt Helms as Prince Siegfried wore their vulnerability like a gossamer coat of armor. When Helms first joined the company in 2005, I didn't see much to recommend him besides good looks and good training. His Siegfried went far beyond anything I have seen him do. He was sensitive and socially awkward, but with an innate nobility. He was able to rise beyond himself. Tan, in the fiendishly difficult double role as Odette, who wants to believe in the redeeming power of love, and Oldie, the seductress and wilful dancer, outperformed herself. Rarely has Tan used her extraordinary technique in a more nuanced and detailed manner. As for purity of dancing, the white swan sections — 20 swans in immaculate accord with each other — take your breath away. (Feliciano)

Swift Shotwell Studios, 3252-A 19th St.: 289-2000. www.ftloose.org. \$10-15. Fri/27-Sat/28, 8pm. Footloose presents the Artists in Motion program, which includes the work by Kelly Bowker

PERFORMANCE

Cabaret Showcase Showdown Martunis's, 4 Valencia: 241-0205. www.dragmatmartunis.com. Sun/1, 7pm. The contest concentrates on the best R&B performer.

Connie Champagne NCTC's Decker Theater, 25 Van Ness: 861-4914. ext. 116. \$35. Mon/2, 7:30pm. The performer joins Meg Mackay and Billy Philadelphia, Tom Orr, and others for this NCTC cabaret benefit.

Crown Cabaret Climate Theater, 285 Ninth St.: www.climatetheater.com. \$10-15. Mon/2, 8pm. In honor of National Woman's Month the event showcases an all-female lineup with Joan Mankin and more.

An Evening with Groucho Kanbar Hall, Jewish Community Center, 3200 California: 292-1233. \$30-36. Sat/28, 5 and 8pm. Teatro ZinZanni's Frank Ferrante brings the legendary comedian to life.

Eye of the Puppet: The Case of the Sleepwalking Streetwalker The Lab, 2948 16th St.: 864-8855. Donation. Performers Wed/25, 8pm. Opens Thurs/26, 8pm. Runs Fri/27-Sat/28, 8pm; Sun/1, 2pm. A murder mystery is the focus of this Gray Area Ensemble production.

Heeb Storytelling Amnesia, 853 Valencia: www.heebmagazine.com/events/view/74. \$10. Thurs/26, 8pm. Nato Green hosts the event of 7-minute Jewish stories by Lisa Brown, Stephen Elliott and others.

People's History of the United States Mission High School Auditorium, 2750 18th St.: www.peopleshistory.us. \$10-20. Thurs/26, 7pm. Howard Zinn and Anthony Arnove lead a celebrity cast including Josh Brolin, Benjamin Bratt, Diane Lane, Kerry Washington, and Robin Wright Penn, accompanied by Stairwell Sisters, in dramatic readings and songs from their 2004 book.

Still the Beginning Cowell Theater, Fort Mason Center: 345-7575. \$18-25. Sun/1, 3pm. Lively Foundation celebrates its 25th anniversary with a gala performance featuring Leslie Friedman, Emmet Powell and the Gospel Elites, and others.

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"Cut-N-Paste: It's a Mash, Mash, Mash, Mash World!" and Cut&Paste Digital Design Tournament

PREVIEW In the year that mashup maestro Girl Talk went big and went the way of Radiohead's pay-what-you-will business model cum corporate flip-off, there's much to be said about art, ethics, and illegality. That illegality is something that Do The Deed Productions has decided to flaunt in putting together "Cut-N-Paste: It's a Mash, Mash, Mash, Mash World!" a festival of remix smorgasbords, hellacious beats, dueling VJs, and local mixed-media efforts.

Luminaries include Moldover (Warper) from Brooklyn and Bay Area DJ Bon Di Rant. The ambitiously named Evolution Control Committee promises a blender's whirl of Muzak that leaves the pairing of disparate musical elements entirely up to chance. Britney singing in tandem with Led Zeppelin-esque riffs? Fab, but not as fab as the Fat Boys futzing with the Muppets, or the Black Eyed Peas jostling up against "Green-Eyed Lady."

And so it goes. While the actual act of remixing usually involves a couple of dudes hunched over a 12-inch slab of metal, frenetically bobbing their heads and manipulating a couple hacked Nintendo Wii controllers, West Oakland's LoBot Gallery is bound to draw a slew of rowdy dancers. So take its temperature. Check its pulse. The culture of creative appropriation is alive and well.

Lobot isn't the only Bay Area site hosting bricolage this week. Over at the Galleria in San Francisco, a similarly named but wholly different event, the Cut&Paste Digital Design Tournament, offers digital design as blood sport. All its applicants went through a nerve-wracking screening process before the final 112 competitors were selected.

No Wii dude in sight, pro participants mix and match design elements under the pressure of limited time, hovering judges, fast-spitting MCs and the rowdy encouragements of a noisy groupie crowd. There's not much room for error — especially if your every mouse click and tablet alteration gets projected onto a couple of jumbo screens. Competition categories include 2-D, 3-D, and motion graphics, with the winner jetting to New York City for a chance to bust butt in a global competition of leading designers. (Danica Li)

CUT-N-PASTE: IT'S A MASH, MASH, MASH, MASH WORLD! Fri/27, 8 p.m., \$6.

LoBot Gallery, 1800 Campbell, Oakl. (510) 798-6566, www.lobotgallery.com

CUT&PASTE DIGITAL DESIGN TOURNAMENT Sat/28, 6 p.m., \$15-\$20. The Galleria, 101 Henry Adams, SF. (415) 490-5800, www.cutandpaste.com

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

My New BFF Casting Infusion Lounge, 124 Ellis; 954-0919, 6pm-midnight, free. Do you have what it takes to be Paris Hilton's new TV pal? Or better yet, the new Onych?

THURSDAY 26

Benefit for Camp Sunburst The Dark Room, 2263 Mission; 401-7987. A concert benefiting a week-long summer camp for children and teens living with HIV/AIDS.

Guillermo Gomez Peña and Matt Bernstein Sycamore Modern Times, 888 Valencia; 282-9246, 7pm, free. Mattilda reads from his latest book while Guillermo gets performative.

Homage to Audre Lorde New Valencia Hall, 625 Larkin; 864-1278, 6:15pm dinner, \$7 donation; 7pm event, free. Radical Women pays tribute to the author-activist with a screening of *A Litany for Survival*.

"Year Ahead Part II: New Youth Culture in Japan" Variety Preview Room, Hobart Building, 582 Market; 986-4383, 6pm, \$5-15. Jennifer Milioto Matsue and Lisa Katayam investigate current subcultures.

FRIDAY 27

Fiji Family Farm Concert Fundraiser SF Spiritual Enrichment Center, 2118 Hayes; 831-1965, 7pm, \$10-20. Clara Bellino performs at this benefit for a hostel in Fiji ruined by recent flooding.

"India Rising: Tradition Meets Modernity" Herbst Theatre, 401 Van Ness; 392-4400, 8-10:15pm (continues Sat/28), \$20-100. Humanities West

hosts a two-day event devoted to contemporary Indian culture.

WonderCon Weekend Party Cartoon Art Museum, 655 Mission; CAR-TOON, 8-11pm, \$10-35. *Watchmen*'s Dave Gibbons and *Usagi Yojimbo*'s Stan Sakai appear at this benefit for the site, which includes an auction.

SATURDAY 28

LitPunk! The Makeout Room, 3225 22nd St; 647-2888, 7:30-9:30pm. Johnny Strike, John Shirley, Charlie Anders, Charles Gatewood, Blag Dahlia, and others throw down the gauntlet.

Stephanie Rosenbaum Omnivore Books on Food, 3885a Cesar Chavez; 282-4712, 2-3pm, free. The author gives advice about cooking for kids.

SUNDAY 1

"Benefit for the Boob" DNA Lounge, 375 11th St; 626-1409, 4-9pm, \$10-20. The Sisters of Perpetual Indulgence put on a burlesque and cabaret event for the Breast Cancer Emergency Fund.

MONDAY 2

Free and Independent Gay Traveler SF LGBT Community Center, 1800 Market; 863-1444, 5:30-6:45pm, free. A workshop for gay, lesbian, and bisexual travelers.

Leaders at the Lab: David Rousseau Margaret Jenkins Dance Lab, 301 Eighth St; 861-3940, 6pm, free. The latest installment of a dance discussion series hosted by Margaret Jenkins.

TUESDAY 3

Hedgehog Bay San Francisco Main Library, 100 Larkin; 557-4277, 6-7pm, free. Author and artist Rene Capone presents and signs his graphic novel. **SFBG**

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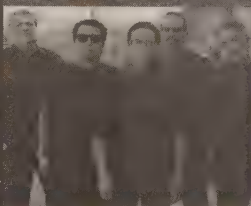
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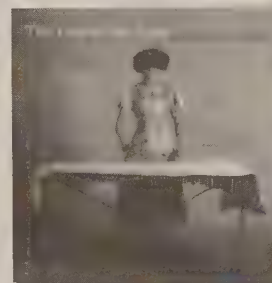
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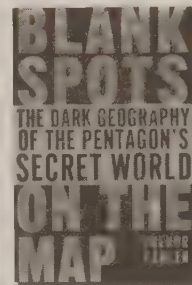


THE FACE IN THE LENS: ANONYMOUS
PHOTOGRAPHS

By Robert Flynn Johnson
University of California Press
208 pages
\$45

A shop in the Tenderloin sells anonymous photos. The pictures are messily packed in boxes and labeled according to whether the subject, sometimes but not always graphic (there are plenty of head shots of failed actors, for example), is heterosexual or homosexual. As digital images fly and float through the Internet, I've thought about those boxes of snapshots, their mix of allure, mystery, and depressing banality. With *The Face in the Lens: Anonymous Photographs*, a sequel to his acclaimed monograph *Anonymous* (Thames and Hudson, 2005), Robert Flynn Johnson both expands and refines the type of gathering and organization I discovered in that store.

Alexander McCall Smith's brief intro, which imagines stories around some of the book's images, isn't as effective as Johnson's essay, which connects obvious critical sources such as Susan Sontag with aphorisms on sight and photography from W.H. Auden and Jean Cocteau. Johnson is out to find the many spaces between the sentimentality of humanistic projects such as the 1955 book and exhibition, *The Family of Man*, and the morbid focus of monographs such as 1973's *Wisconsin Death Trip*. He does so with 1880s daguerreotypes and late-1980s color snapshots. We see Robert F. Kennedy on the day of his death, mass hangings in the Soviet Union, flying leaps from flaming buildings, storm troopers in suburban backyards, kids smoking, infants in dresses holding rifles, men in drag or kissing by Christmas trees, and naked women soldering. Few images are obvious or dull. Some are worthy of a Ralph Eugene Meatyard or Weegee. The power of others resides in the relationship between clueless photographer and defiant or sad subject. (Johnny Ray Huston)



BLANK SPOTS ON THE MAP:
THE DARK GEOGRAPHY OF THE
PENTAGON'S SECRET WORLD

By Trevor Paglen
Dutton
324 pages
\$25.95

In 2006's *Torture Taxi: On the Trail of the CIA's Rendition Flights* (Melville House), Trevor Paglen worked with former *Guardian* writer A.C. Thompson to reveal the subculture of "planespotting" and the realities behind terms such as "rendition" as practiced by clandestine U.S. forces. The book also provided an interesting entryway into, or extension from, Paglen's work as a visual artist, with Thompson's journalistic voice seemingly braided in and out of Paglen's more academic tone.

Blank Spots on the Map is a more mainstream book, as evidenced by its publisher. This aspect has its assets and drawbacks. One asset is that Paglen's writerly voice has improved greatly, growing more versatile and characterful as it shifts to first-person. A look at the rendition programs of the CIA is just one element of his overall effort here, which involves revealing hidden spots used by the U.S. for covert activities throughout the globe — and in the skies above it. Early on, he cites facts showing that the number of federal government employees working on classified projects far outnumbers those working aboveground. At times, Paglen relates discoveries in a manner that suggests that he alone has made them. But for the most part, *Blank Spots* is a bracing, real-life through-the-looking-glass antidote to Tom Clancy-style escapism. (Huston)

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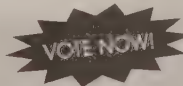
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food + drink

- (1) Tacos and beer, Poc Chuc, SF
- (2) Really big pancake, Canteen, SF
- (3) Mushroom tamal and almond horchata, Nopalito, SF
- (4) BBQed burgers in the rain
- (5) Dungeness crab and Fisheye red, Woodhouse, SF



Hard Knox Café gives you a lot of good food, like ribs with red beans and collard greens (left) and fried chicken with yams and macaroni and cheese (right) in a quietly witty faux-roadhouse setting.

GUARDIAN PHOTO BY RORY MCNAMARA

The soul of Southern comfort

By Paul Reidinger
> paulr@sfbg.com

The password for 2009 so far seems to be "hard," as in hard times, hard luck, hard cheese. To this list we might also add Hard Knox Café, whose time has come, though it's never really gone. By this I mean that when you can go into a place and pay \$10 for three pieces of good fried chicken and two substantial side dishes, along with a complimentary cornbread muffin, chances are you'll be back, regardless of Wall Street weather. And who needs dessert when Stella Artois on tap is just \$3.50?

The ironist (a.k.a. yours truly)

finds plenty to like at Hard Knox Café beyond the fried chicken and the Stella. There's the fact that such a value-driven spot should have opened a decade ago, at the golden crest of the Clinton boom, and gone on thriving across 10 topsy-turvy (mostly turvy) years, only to find itself perfectly positioned — and named — for what we can hope will be a new era of value. (A second, and larger, venue opened last summer on outer Clement Street.) There's also the fact that a restaurant serving American comfort-Southern-soul food should be operated by a Vietnamese family, the Huas.

But maybe that isn't ironic at all. Maybe it's just American.

And even for confirmed ironists, non-irony has its attractions. Hard Knox's interior design, of a roadhouse, is quietly witty, with wall panels of corrugated steel (shades of the original Straits Café!), floors of distressed wood, and booths upholstered in red vinyl. The crowd, like the neighborhood, is mixed: young and old, working class and tech-geek, people at a round table deep in conversation over piles of chicken bones while others wait just inside the front door for takeout.

It's not hard to see why the food has such broad appeal. If you could only have one meal a day, you'd want something from Hard Knox. No, it isn't fancy; the only foam

you'll find here is the head on your Stella. But it does have that mom-is-cooking authenticity. Everything tastes good. And the portions are big. You will not leave hungry.

We did have a slight salting issue with the beef short ribs (at \$13 one of the pricier items on the menu). The meat, on its bracelets of bone, was fabulously tender but timid, like a pale partygoer clutching a plastic cup in a lonely corner, waiting to be teased out. Sprinkling salt on awkward party guests isn't necessarily a winning strategy, but it does have a way of bringing beef to life — beef, which, even more than television, asks so little and gives so much.

The crusty fried chicken suffered from no such underseasoning: the coating was adequately seasoned, and the meat was tender, juicy, and flavorful. But we aren't talking about Cajun or otherwise spicy fried chicken; the batter was crisp more than tasty, and while this had the virtue of letting the chicken taste like chicken — and I like the taste of chicken — it also didn't set off any spice fireworks. Of course, none were promised.

At least as appealing as the big plates of protein are the side dishes. In fact you could make a meal of these, a kind of Southern-comfort tapas dinner. You get your pick of

CONTINUES ON PAGE 44 »

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Southern CONT.

two with each main dish, but you can get them à la carte for \$3 each, which isn't bad at all.

The lack of glamour in the sides is almost glamorous. We were particularly taken with the stewed cabbage, the mere name of which stirred unholy memories from childhood, when "stewed" could only mean "boiled to death." And stinky! Like the reek of old shoes. But this cabbage — green, cut into thick shreds — had been

gently handled; it was a little more tender than stir-fried versions, and very subtly scented with, perhaps, some bacon, fatback, or salt pork. Cabbage once filled me with fear and loathing, but I could eat Hard Knox's version ... well, maybe not every day, but often.

Mac and cheese was tasty if slightly gummy. Collard greens are underappreciated outside the South; they are among the tastier greens on their own, and when zipped up, as here, with garlic and a touch of vin-

egar, they can become almost addictive. Comparably underappreciated (and perhaps almost unknown) beyond the South are black-eyed peas, with their distinctive two-tone look and near-gritty texture; Hard Knox serves them with short-grain white rice, and if you feel inclined to add a jolt of hot sauce to this mildness — not a bad idea — a bottle of Crystal is sure to be near at hand.

Although Third Street has changed considerably in the last decade, with Muni Metro's T-line

now running down the median to relieve some of the tedium, the corridor is still industrial and can still have a sinister video-game sameness, especially at night. But finding Hard Knox Café is — dare I say? — easy. Look for the clumps of people milling around at the roadside. **SFBG**

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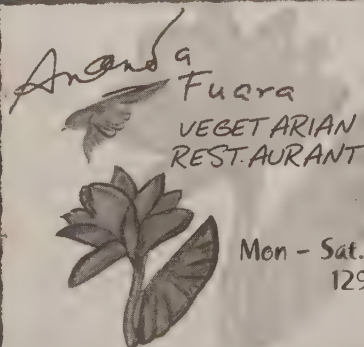
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Entropy

By L.E. Leone

> le.chicken.farmer@gmail.com

CHEAP EATS I've been eating a lot of spaghetti and meatballs lately because it's Boink's favorite thing to make. Meatballs. Makes sense, right?



Making meatballs has everything that kids love: pouring milk somewhere that milk doesn't belong (on bread), smushing with a fork, cracking eggs, beating, tearing parsley leaves off of stems, sticking your hands into meat and other slimy things, rolling it into balls ...

And then the key to cooking with kids, I learned the hard way, is to get the unfinished product, in this case a tray of meatballs, out from under them before they give you a lesson in entropy. To Boink, who is almost four, there is as much fun or more in the act of catastrophic dismantling as there is in the act of ordered creativity. One time a carefully assembled counterful of ravioli turned into a mountain of sludge while I was using the bathroom, for example.

I'm old enough to know about entropy in a firsthand, personal, and bodily way. I don't need these demonstrations. I mean, conceptually at least, three- and four-year-olds have got nothing on me when it comes to an understanding of thermodynamic principles. I love entropy; it's just that I prefer ravioli. Especially for dinner.

So I have learned to hover, watch like a hawk, hold my bladder, and time my dive perfectly. From the counter to the stove, virtually no time at all passes — so that from Boink's point of view, the meatballs were there, then they were gone.

It's sad in a way to have to scramble such a pure, scientific mind with a sense of magic. But dinner has to happen. It's in my job description.

Speaking of which, since I'm still trying to review you a restaurant now and again, and since I have a whole new neighborhood of restaurants to explore ...

What's that smell?

Oh yeah, I almost didn't recognize it, it's been so long, but here comes a three-part series. What I love about Rockridge is that for all the hoity-toit and hullabaloo, it turns out there are plenty of down-homey, down-to-earth, and downright reasonable restaurants to duck into, if you're me.

And I don't mean Pasta Pomodoro or Barney's, although both those places have their place.

Soi 4, the great date destination, is not that much more expensive than other Thai restaurants, as I recall. And Zachary's, for all its lines and overknownness, is manageable during off hours, and you can always order half-baked to take home. I've been back to the Crepevine a couple times, and still love it.

But what I didn't know about Rockridge was the Rockridge Café (which rocks), Christopher's burger joint (which is up there with Barney's but has a much more joint-like feel), Sabuy Sabuy (cheap cheap Thai food), and a pretty gritty looking burrito place, the name of which escapes me.

I should rein it in before my little three-part series turns into a five-part three-part series. On the other hand, reining it in is not exactly my style.

So, to add a fifth to the mix, I was standing outside of Currylicious with the Maze, debating between going on in or crossing the street for an all-you-can-eat Indian buffet we'd passed on the way.

This rarely happens: the owner of Currylicious walked up from the other direction, handed us take-out menus, discussed the small matters of rice and tea with us, and we were sold. Well, the Maze was sold. I was already planning on Currylicious because my new landlord/dad/person/people had recommended it.

I think it's the newest place on that part of College Avenue, but what do I know? I'm even newer!

Great food, good free tea, labyrinthine layout.... What a dumb name, though. They sound like they were named by Yahoo, or some dating site, because their first five choices were already taken.

I'm not going to hold it against them. Lamb choley, which is garbanzo beans and three big lumps of lamb in a nice, spicy curry (\$6.99), naan (\$1.49), and the Maze got vegetable biriyani (\$6.99), and that was good too.

New favorite restaurant! Across the street from my new favorite bar, McNally's, which has a fireplace and a pool table. Exactly on the way to my new favorite post office ... and, by the way, I mean it. I'm not a post office reviewer, but this one looks like it is run by three-year-olds. It's a mess! I can't wait to go back. **SFBG**

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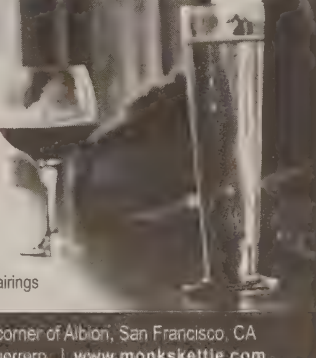
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film

Global stories, seen through the eyes of female filmmakers: a family grapples with their Laotian past and American present in Ellen Kuras's *The Betrayal*, while Julie Bridgham's *The Sari Soldiers* investigates politically active women in Nepal.



Beautiful nightmare

A filmmaker and her subject chronicle an epic immigrant experience

By Dennis Harvey
 > a8celetters@sfbg.com

If the U.S. really is entering a new period of transparency and team-playing, that might take a while to swallow for some nations that have known us best as an unreliable fair-weather ally. One of the Vietnam War's lesser-heralded tragedies was what happened to neighboring Laos. Early in Ellen Kuras' *The Betrayal*, we see JFK in 1961 saying of Laos, "All we want is peace, not war. A truly neutral government, not a Cold War pawn." Whatever earnestness that statement possessed, it was raped under Presidents Johnson and Nixon, despite all official denials.

The CIA drafted and trained Laotian military personnel as secret guerilla units gunning for North Vietnamese fighters along the Ho Chi Minh Trail. U.S. aircraft began dropping bombs on Laos — 3 million tons' worth over nine years, more than in both World Wars combined. Vietnam were targeted, but civilians suf-

fered plenty from the bombings as well as from a Yank-supported South Vietnamese invasion.

Nixon's disgraced resignation drove one last nail in the coffin of this "unpopular" war. The 1975 "fall of Saigon" withdrawal was accompanied by abrupt pullouts of American interests and muscle in Laos. Though not quite as ghastly as what ensued in col-laborating Cambodia under the Khmer Rouge, the fast overthrow of Laos' "neutral" U.S.-backed monarchical government by Communist forces had similar consequences. Pathetic Lao's oppressive new regime closed itself to the world, arresting, executing, or otherwise persecuting anyone suspected of ties to the prior epoch.

The Betrayal fascinates like other rare, intimate documentaries shot over long periods — Michael Apted's *Seven Up* series being the most famous example. This one began a quarter-century ago, when Kuras contacted 19-year-old Thavisouk Phrasavath

(credited as co-director and co-writer, and the film's sole editor) for lessons in speaking Lao for an unrelated project. His personal story — past, present, evolving — took up any time not occupied by Kuras' cinematography career, which has encompassed features and docs by Spike Lee, Rebecca Miller, Harold Ramis, Jonathan Demme, Mary Harron, Jim Jarmusch, Michel Gondry, and Sam Mendes.

Phrasavath's father was a Royal Army officer seduced by better pay and the promise that his own country's best interests were being served — even when he plotted its bombing targets. After long service, the Americans' abrupt pullout got him arrested, sent to re-education camp, and assumed executed by loved ones. Considered traitorous along with her 10 children, his wife Orady desperately bribed smugglers for their safe expatriation. When that happened, it was so sudden she had to leave two briefly absent daughters behind. She chose the United States as an asylum destination, believing that a government grateful for her husband's sacrifices would "take care of us when we get to America." The clan got dumped in a decrepit mid-1980s Brooklyn apartment

shared with other Southeast Asian refugees, next to a crack house and surrounded by gang violence.

Kuras was there then, and later on when some startling changes occurred in the Phrasavath family saga. But *The Betrayal* is as soft on narrative detailing as its color palette, which finds rainforest green and Buddhist monk-robe saffron echoed even in the harshest New York/Jersey landscapes. Her visual impressionism is a gift, especially in the abstract illustration of teenage Phrasavath's solo escape across the Mekong. But such poetical shorthand also frustrates — we'd like to know far more than Kuras and Phrasavath allow about what happened to immediate blood beyond himself and his mom.

But that stuff could be forgivably relegated to DVD extras. A rare new documentary that really belongs on the big screen, *The Betrayal*'s flowing lyricism gracefully connects a poignant family history to larger socio-political and extra-large spiritual themes. It's an almost sinfully beautiful movie about ugly global realities. **B+BC**

THE BETRAYAL opens Fri/27 in Bay Area theaters.

RIGHTS WAY

Ask any filmmaker: facts and figures may horrify, but images are what leave the most lasting impression. With raw and shocking footage of world-wide atrocities, the movies featured in this year's Human Rights Watch International Film Festival speak multitudes — even when their narrators are silent. Rather than attempt to encapsulate the entirety of the injustices committed, these films focus on the human side of things. And so we get glimpses: a mother weeping over the daughter taken from her, a student cradling her bloody head as she leads a protest.

Two particularly effective films restrict their focus to the women involved in these struggles—as perpetrators and as victims. Tamar Yaron's *To See If I'm Smiling* (2007) avoids such labels and focuses on female Israeli soldiers as individuals. Some might criticize the film for its apolitical tone. While many of the women lament war crimes, they have little to say about the Israeli-Palestinian conflict as a whole. But the story that emerges from these interviews is a unique one, and a valuable addition to the ongoing debates. *To See If I'm Smiling* doesn't seek to justify the actions of the Israeli Army, but rather to give its subjects space to reflect — both on their rights and on the rights they served to protect.

The scope of Julie Bridgham's *The Sari Soldiers* (2008) is considerably wider. Her female subjects are the civilians of Nepal, the Maoist rebels, the Royal Nepal Army soldiers. Some are loyal to the king, while others march in protest. Bridgham wisely avoids coming down on one side or the other, allowing us to see that these women are united not by ideologies, but by their shared belief in a better Nepal.

One film can't sum up a human rights quandary — and it surely can't solve it either. At the very least, though, this festival gives a voice to people in dire need of speaking, whether through pictures or words. (Louis Peitzman)

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PHOTO BY MARIO SPADA

Gomorrah

REVIEW In the giant, rundown apartment buildings of Naples and Caserta, organized crime doesn't run afoul of the law — it *is* the law. Based on the best seller of the same name by Roberto Saviano (who co-scripted), Matteo Garrone's *Gomorrah* has already hauled in European laurels galore, including the Grand Prize at the 2008 Cannes Film Festival. Inexplicably not nominated for the Best Foreign Language Film Oscar (not uplifting enough? too violent?) or any Oscar for that matter (see: 2002's *City of God*), this multi-character drama examines the Camorra crime family from the ground up, zeroing in on personal stories to show how gangsters have their paws in everything from street-level drug dealing to toxic waste dumping to Italy's famed haute couture biz. It's a long movie, dense with characters and subplots, but standout moments shine above the desperation and grit: after an initiation ritual, baby-faced teenager Totò proudly rubs a gunshot-sized bruise on his chest, sustained through a bulletproof vest; cackling at the joy of finding a weapons cache, a pair of ne'er-do-well *Scarface* fans scamper in their skivvies; an educated young man realizes his lofty job is actually exploiting children, not to mention poisoning the environment. Filming in the Camorra's actual stomping grounds, Garrone realistically replicates a world where everyone is in cahoots with the bad guys — whether they choose to be or not. **(Cheryl Eddy)**

GOMORRAH opens Fri/27 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shama, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Betrayal See "Beautiful Nightmare." (1:36) *Lumiere, Shattuck*.
Echelon Conspiracy Uh, Shane West and some cell phone shenanigans, and — seriously, what the heck is this movie about? Anyone? (1:46)
Garrison Kellor: The Man on the Radio in the Red Shoes First heard Garrison Kellor at a young age, driving around with my father on Sunday mornings. As we listened to Kellor's soothing voice, I felt like I was listening to a wise grandfather speak about a universal experience in America. Peter Rosen's documentary is not really about the production of the popular radio show *A Prairie Home Companion*, although you do meet the voices and musicians that make it happen. It's more about Kellor the man; the mind behind the changing stories we hear in *Prairie Home*. It follows Kellor for a year of production, observing his constant writing and reflection while revealing a deep affection for Minnesota and the overall humility of America. For anyone who has followed Kellor's extensive career as a performer and writer, this is as close to the man in the red shoes

as it gets. (1:26) *Roxie*. (Gregory)
Gomorrah See pick box. (2:15) *Embarcadero*.
Jonas Brothers: The 3D Concert Experience Ok, we all know what this movie's about. (1:16)
Moscow, Belgium A mother of three meets a man more than ten years her junior in this Belgian comedy. (1:55) *Sundance Kabuki*.
One Day You'll Understand One Day You'll Understand is an intimate story about a man's search to understand his heritage. In the opening scenes of the film, we meet Victor Bastien (Hippolyte Girardot), working away in his office but not on business at hand; he is piecing a puzzle — the fate of his mother's Russian Jewish grandparents — who were sent to Auschwitz in 1944. Victor is consumed by this fact, especially when he finds an "Aryan declaration" notice that was written by his father during the German occupation. His mother, Rivka (Jeanne Moreau), does not reveal a word to Victor about her experience, to his frustration. While at first dismayed that these awful events befell his grandparents, he learns to accept them as a part of history, and his family's identity. Directed by Amos Gitai, *Plus Tard* is a thought-provoking look at how the events of history shape people on a very human and personal level. (1:29) *Opera Plaza*. (Gregory)
Silent Light Long takes, beautiful scenery, and authentic actors: Carlos Reygadas's *Silent Light* has all the makings of an amazing film, and it is — but it's perhaps better experienced by those with patient attention spans. (Truthfully, I found myself losing patience with the storytelling.) It centers

on Johan, a farmer in a Mennonite community in Mexico, who is in love with another woman, Marianne. This is quite a dilemma since he sincerely loves his wife, Esther, and their seven children, but he also feels a connection to Marianne that surpasses what he has ever felt for his wife. The actors portray their emotional ambiguity with such restraint; it is effectively heartbreaking and unlike how this storyline is ever depicted. *Silent Light* is an admirable film, but be prepared: It is a slow-paced and quiet, with much of the drama taking place in the characters' thoughts and hearts. (2:22) *Sundance Kabuki*. (Gregory)
Street Fighter: The Legend of Chun-Li Smallville's Kristin Kreuk stars, and presumably kicks some ass, in this video game-derived action flick. (1:36)
Two Lovers Who're you more sick of lately: the allegedly-retiring Joaquin Phoenix, or the hater-hater Gwyneth Paltrow? (1:48) *Embarcadero, Shattuck, Smith Rafael*.

ONGOING

"Academy Award Nominated Shorts" *Opera Plaza, Shattuck*.
Bride Wars (1:30) *SF Centre*.
The Class (2:08) *Clay, Shattuck, Smith Rafael*.
Confessions of a Shopaholic (1:52) *Marina, 1000 Van Ness*.
Coraline (1:40)
**1000 Van Ness, Orinda.
Crips and Bloods: Made in America (1:45) *Roxie*.
The Curious Case of Benjamin Button (2:47) *1000 Van Ness, Presidio, Shattuck*.
Doubt (1:44) *Empire, Four Star, Opera Plaza, Piedmont, SF Center, Shattuck*.
Fired Up (1:30)
**1000 Van Ness, SF Center.
Friday the 13th (1:40) *1000 Van Ness*.
Frost/Nixon (2:02) *Grand Lake, Presidio, Shattuck*.
Gran Torino (1:56) *1000 Van Ness, Sundance Kabuki*.
He's Just Not That Into You (2:07) *Grand Lake, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*.
I've Loved You So Long (1:57) *Oaks*.
The International (1:58) *California, 1000 Van Ness, Sundance Kabuki*.
Just Another Love Story (1:40) *Sundance Kabuki*.
Man on Wire (1:34) *Oaks*.
Milk (2:05) *California, Castro, Embarcadero, Empire, Marina, Piedmont*.
My Bloody Valentine 3-D (1:41) *SF Center*.
Paul Blart: Mall Cop (1:27) *SF Center*.
The Pink Panther 2 (1:32) *1000 Van Ness, SF Center*.
Push (1:51) *1000 Van Ness*.
Rachel Getting Married (1:57) *Opera Plaza*.
The Reader (2:05) *Albany, Embarcadero, Empire, Four Star, Grand Lake, 1000 Van Ness, Orinda, Sundance Kabuki*.
Revolutionary Road (1:59) *Four Star, SF Center, Shattuck, Sundance Kabuki*.
Serbis (1:33) *Lumiere*.
Slumdog Millionaire (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Presidio, Roxie, Smith Rafael, Sundance Kabuki*.
Taken (1:30) *1000 Van Ness*.
Tyler Perry's Mades Goes to Jail (1:43) *Grand Lake, 1000 Van Ness*.
Vicky Cristina Barcelona (1:37) *Oaks*.
Waltz with Bashir (1:30) *Opera Plaza, Shattuck*.
Wendy and Lucy (1:20) *Oaks*.
The Wrestler (1:45) *California, Empire, Grand Lake, Lumiere, Presidio, SFBG*.****

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184. www.bal-boamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

ABC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1936.

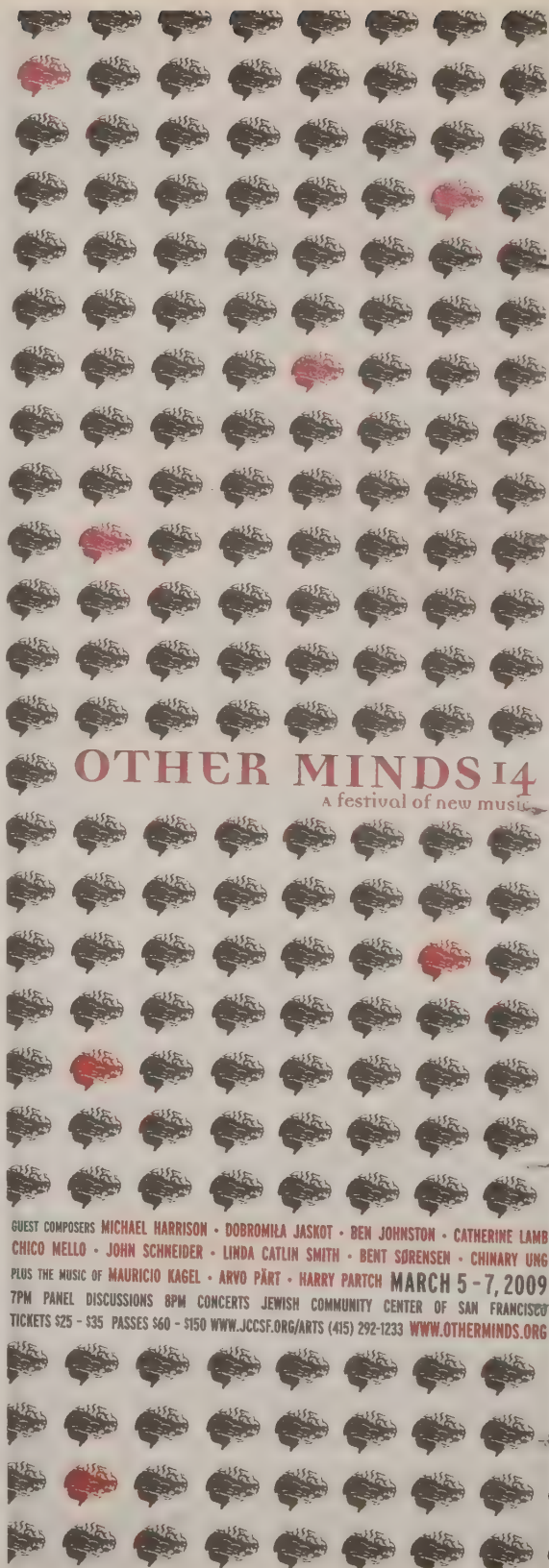
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Fri 3/13 - 6:45pm, Sundance Kabuki Cinemas | Sat 3/14 - 6:00pm, Pacific Film Archive

Kiyoshi Kurosawa marks a departure from his string of horror films with a piercing, devastating drama about a seemingly ordinary family that unravels when the father loses his job. Winner of the Jury Prize in the Un Certain Regard section of Cannes Film Festival.



SERPENT'S PATH / EYES OF THE SPIDER

Fri 3/13 - 10pm, Castro Theatre

A special double bill presentation of two different takes on the same subject: A theoretical mathematician and a tough guy kidnap a yakuza out of revenge; several kidnappings later, and they're still nowhere close to closure in Kurosawa's gangster/comedy/horror film mash-up.

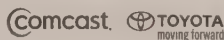


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Sat 3/14 - 1:00pm, Sundance Kabuki Cinemas

A twenty-something man awakens from a decade-long coma into a world not quite right, but still insists on bringing his now-separated family back together in Kurosawa's Tokyo-slacker merger of Rip Van Winkle, family melodramas and Samuel Beckett-like surrealism.

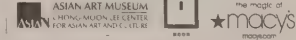
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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atatvite.org, \$6–9. San Francisco Cinematheque presents: "Episodes of Anomie: Recent Films by Gatten and Stead, Maria and Natkin, Robinson and Worden," Wed, 7:30. "Noise Pop Film Festival: Of All the Things (Lambert), Thurs, 7; *Largo* (Flanagan and van Baal), Thurs, 9; *Agile Mobile Hostile: A Year with Andre Williams* (Todd and Matthies), Fri, 7; *Gogol Bordello Non-Stop: A Gypsy-Punk Documentary* (Jimenez), Fri, 9; *Seven Signs: Music, Myth, and the American South* (Wilkes) with "Soldiers Under Command," Sat, 2; *I Need That Record: The Death (Or Possible Survival) of the Independent Record Stores* (Toller), Sat, 4; *Loki: Arnaldo Baptista* (Fontenelle), Sun, 2; *Night Flight: Born Again* (Samuels), Sun, 4.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com, \$8–10. *Milk* (Van Sant, 2008), Wed–Thurs, 1, 4, 7, 9:45. *Amarcord* (Fellini, 1974), Feb 27–March 5, 2, 4:25, 7, 9:25.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St., San Rafael; (415) 454-1222, www.cbfilm.org, \$5.50–9.25. *The Class* (Cantet, 2008), call for dates and times. *Slumdog Millionaire* (Boyle, 2008), call for dates and times. *Two Lovers* (Gray, 2008), Feb 27–March 5, call for times. "Mostly British Film Series: 'Following' (Nolan, 1999), Mon, 7; *Age of Consent* (Powell, 1969), Tues, 7.

"CINEQUEST FILM FESTIVAL" Various San Jose venues; (408) 295-FEST, www.cinequest.org. Most shows \$5–10. Now in its 19th year, the festival includes 150 films and forums, with a focus on the theme "transform." Feb 25–March 8.

"CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL" Various venues in Pleasant Hill, Walnut Creek, and Livermore; (510) 839-2900, ext. 256, www.eastbayjewishfilm.org. Most shows \$6–11. Thirty films from nine countries. Feb 28–March 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu, \$5.50–9.50. "Film 50: History of Cinema" *Aparajito* (Ray, 1956), with a lecture by Marilyn Fabe, Wed, 7. "Human Rights Watch Film Festival: 'To See If I'm Smiling' (Yarom, 2007), Wed, 6:30; *Secrecy* (Gallison and Moss, 2007), Wed, 8:30; *Behave* (Ramos, 2007), Thurs, 6:30; *Up the Yangtze* (Chang, 2007); *The Sari Soldiers* (Bridgman, 2008), Fri, 6:30; *Our Disappeared* (Mandelbaum, 2008), Fri, 8:30. "One-Two Punch: Pulp Writers on Film: 'Screaming Mimi' (Oswald, 1958), Sat, 6:30; *The Woman Chaser* (Devor, 1999), Sat, 8:15. "Women's Cinema from Tangiers to Tehran: 'One Night' (Karim, 2005), Sun, 3:30; *A Few Days Later* ... (Karim, 2006), Sun, 6. "Thinking About Not Thinking: Buddhism, Meditation, and Film: 'After Life' (Kore-eda, 1999), Mon, 3. "Martin Rejtman in Person: 'Silvia Prieto' (1999), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994, \$6–9. *Cadillac Records* (Morton, 2008), Wed, 2, 5, 7, 9:20. *Straight Outta Hunters Point* (Epps, 2001), Thurs, 7:15, 9:15. *The Black Rock: The Untold Story of the Black Experience on Alcatraz* (Epps, 2008), Feb 27–March 5, 7:15, 9:15 (also Feb 28–March 1, 2, 4; March 4, 2).

ROXIE 3117 and 3125 16th St., SF; (415) 863-1087, www.roxie.com, \$5–10. *Crips and Bloods: Made in America* (Peralta, 2007), Wed, 7:10, 9:10. "Noise Pop Film Festival: 'Johnny Cash at Folsom Prison' (Gram, 2008), Wed, 7; *Aches of American Flags* (Canty and Green), Wed, 9:15. *Slumdog Millionaire* (Boyle, 2008), Thurs, 6:45, 9:10.

SAN FRANCISCO STATE UNIVERSITY Copola Theater, 1600 Holloway, SF; (415) 738-9920, www.sfsutournees.xtreemhost.com, \$3. "Tournées French Film Festival: 'Chacun sa nuit' (Arnold and Barrs, 2006), Fri, 7:30.

VOGUE 3290 Sacramento, SF; www.vogue.sf, com. \$12.50. "Mostly British Film Series: 'Genova' (Winterbottom, 2008), Thurs, 8; *Satellites and Meteorites* (Larkin, 2008), Fri, 5:30 and Mon, 5:30; *Three Blind Mice* (Newton, 2008), Fri, 7:30 and Sat, 3:30; *Following* (Nolan, 1999), Fri, 9:30 and Sun, 9:30; *Bitter and Twisted* (Weekes, 2008), Sat, 1:30; *The Black Balloon* (Down, 2008), Sat, 7 and Tues, 5:30; *Not Quite Hollywood* (Hartley, 2008), Sat, 9:30; *Stone of Destiny* (Smith, 2008), Sun, 1:30 and Mon, 7:30; *I Know Where I'm Going!* (Powell and Pressburger, 1945), Sun, 3:30; *Angel* (Ozon, 2007), Sun, 7; *Zebra Crossings* (Holland, 2008), Mon, 9:30; *Death Defying Acts* (Armstrong, 2007), Tues, 7:30; *Better Things* (Hopkins, 2008), Tues, 9:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org, \$6–10. San Francisco Jewish Film Festival presents: *The Powder and the Glory* (Grossman and Reisman, 2007), Wed, 7:30. "Fearless: Strand Releasing Turns 20: 'Downloading Nancy' (Renck, 2008), Thurs, 7:30; *I Stand Alone* (Noé, 1998), Fri, 7:30; *Before I Forget* (Nolot, 2007), Sat, 7; *Porn Theater* (Nolot, 2002), Fri, 9:15. **sf80**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317068-00 The following person is doing business as **GOOD VIBRATIONS: DOWN THERE PRESS; OPEN ENTERPRISES INC.**, 934 Howard St., San Francisco, CA 94103. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009. L#431904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317071-00 The following person is doing business as **GOOD VIBRATIONS**, 603 Valencia St., San Francisco, CA 94110. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009. L#431902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317209-00 The following person is doing business as **GOLDEN GATE EQUIPMENT RENTAL**, 1051 26th St., San Francisco, CA 94107. Kevin Ronald Olivero, 1039 Oakland Ave., Menlo Park, CA 94025. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Kevin Olivero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 26, 2009. **Publication date(s): February 4, 11, 18, 25, 2009. L#431906.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317285-00 The following person is doing business as **IRONSIDE**, 680 2nd St., San Francisco, CA 94107. CRI Partners II, LLC California, 216 Townsend St., San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date Jan 1, 2009. Signed Christopher M. Vance. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jan 28, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009. L#432103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **ETERNALUX PRODUCTIONS**, 190 Aptos Ave. St., San Francisco, CA 94127. Mark Sorensen, 190 Aptos St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/19/09. Signed Mark Sorensen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 28, 2009. **Publication date(s): February 4, 11, 18, 25, 2009. L#431905.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **GOOD VIBRATIONS**, 1620 Polk St., San Francisco, CA 94109. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009. L#431903.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317485-00 The following person is doing business as **LAURA PODWOSKI PSYCHOTHERAPY**, 1944 Fillmore St., San Francisco, CA 94115. Laura Podowski, 362 Noe St. #2, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Laura Podowski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manedyn L. Argente on February 4, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009. L#432001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317540-00 The following person is doing business as **SUNFLOWER POTERO HILL**, 288 Connecticut St., San Francisco, CA 94107-2403. GrandeHo's Inc. Calif. 2721 Hyde St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W. Ho. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marledyne L. Argente on Feb 06, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009. L#432002.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317598-00 The following person is doing business as **E&O CONSULTING**, 318 Duncan St. #1, San Francisco, CA 94131. Hasan Alemardoglu, 318 Duncan St. #1, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 28, 2009. Signed Hasan Alemardoglu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 10, 2009. **Publication date(s): February 18, 25, March 4, 11, 2009. L#432102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317656-00 The following person is doing business as **LEVI 5, 1321 Reverse Ave., San Francisco, CA 94124**. Douglas Ramirez, 1321 Reverse Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/12/09. Signed Douglas Ramirez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 12, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317839-00. The following person is doing business as **SQUARE ONE PRODUCTIONS**, 1736 Stockton St., San Francisco, CA 94133. Square One Productions Multimedia Incorporated in CA, 1353 Oak St., San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/2/09. Signed Angela Lin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on Feb 18, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432202.**

NOTICE OF SALE OF UNCLAIMED PERSONAL PROPERTY In accordance with California Civil Code Section 1988(b), personal property left by Lillian Biagas to the possession of NRB at 209 Sagamore Street, San Francisco, CA, 94112, will be sold at public auction Wednesday March 11, 2009, at 12:00 p.m., the highest bidder for cash. Property to be auction includes: Various picture frames, several trunks, refrigerator, various pieces of wood, speaker, various plastic bins, large bookcase, various VHS tapes, treadmill, workout machine, various trash bags, three leather chairs, movie projector, movie screen, DVD player, various board games, various books, four mattresses, various shoes, various pillows, broken entertainment center, various figurines, day bed frame, small trampoline, entertainment center, stereo, various CDs, CD rack, China hutch, small end table, lamp, various clothing, various stuffed animals, pale pink dresser, several trophies, two blue buckets, small Christmas tree, fireplace tools, ash urn, three filing cabinets, iron, black dresser, manual workout chair, large screen T.V., small T.V., coat rack, small stereo speaker, T.V. dinner tables, several crutches, trash can, area rug, various kitchenware, candlestick holders, broom, breadbox, mug rack, wood chair, dresser with mirror, desk chair, standing jewelry box, large dresser with mirror, small VHS rack, small clock, several vases, statue, glass teapot, recliner chair, wood desk, computer monitor, computer tower, metal and wood desk, large floor fan, cabinet with glass door, bathtub seat, ladder, and other items of miscellaneous personal property with no apparent value. David R. Endres, APC, The Endres Law Firm, (530)750-3700 **Publication date(s): February 25, March 4, 2009. L#432203.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNO 09-545713. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Annie Jiyoung Park & Johnny Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNIE JIYOUYNG PARK & JOHNNY WONG** filed a petition with this court for a decree changing names as follows: Present Name: **EMILY HEAJIN WONG**. The COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Date: Apr 14, 2009. Time: 9:00 AM room-218. Signed by David L. Ballat, Presiding Judge on Feb 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 6, 2009 by Gordon Parklu, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): February 18, 25, March 4, 11, 2009. L#432101.**

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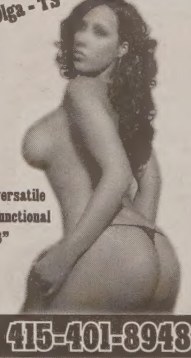
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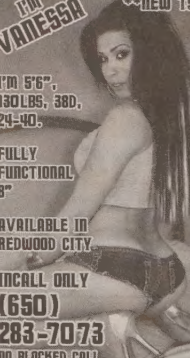
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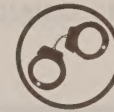
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You may find yourself ...

By Andrea Nemerson
 > andrea@altsexcolumn.com

Andrea is out of town. This column originally appeared Nov. 8, 2006.

Dear Andrea:

My boyfriend and I have a great sex life. There's only one problem: he's working a temporary job across the country. While I'm happy for him, the distance has caused a huge strain on our sex life.

On the advice of friends, I bought a vibrator. I've found my orgasms to be quicker and more intense, which is great, but my fear is that I'll desensitize myself. I have very intense, screaming, crying orgasms with him, but I'm scared I may ruin it with the vibrator. Some days I can make myself orgasm three times or more, which seems a bit excessive. I've heard about the benefits of vibrators, but what if I can't orgasm with my boyfriend when he comes home?

Love,
 Vibe-Happy

Dear Vibe:

I had you in the "dysfunction: female" folder, but when I pulled you out to examine you more closely, I discovered that you're actually perfectly functional, no "dys" about it, and are merely buying trouble, as they say. Quit that.

Three orgasms a day is not excessive, although it might technically exceed what you would be capable of without the technical intervention. As long as the errands get done and no horses are frightened, you are far from out of control. You are bored and a little lonely, and really, what else is masturbation for?

As for becoming habituated to the vibrator and thus less responsive to human touch, I can't say it never happens, but I can say it's neither likely nor all that devastating. You're probably safe, since you were so screamily, cryshly responsive to begin with, and I figure that most women who do become overly reliant on the buzz were not so supersensitive to begin with. And if you do somehow manage to train yourself into responding to the vibe alone, you can dehabituate yourself pretty easily. Learning to have orgasms when you've never had one can be a long haul, but one is almost guaranteed eventual success. Learning to respond to a different stimulus when you're already Miss Orgasm 2006? Cinchy.

In the meantime — and while your boyfriend is still out of town — you could do as a nice young woman I used to work with sometimes did and dutifully practice "manual release" every tenth time or so, just in case of, I dunno, nuclear holocaust or something. Maybe she just wanted to know that she could live off the grid if she ever chose to and raise goats and still have orgasms. You can

value self-sufficiency without having to live in a shack and farm with your own feces. It couldn't hurt to try.

Love,
 Andrea

Dear Andrea:

My girlfriend and I are college students, and initially our sex life was awesome — I mean, Tommy and Pamela would pale in comparison. After a couple rounds every day for about three months, it's not that it's boring, but it's difficult for me to come now. She gives great head too, it's just that I can't come unless I imagine having sex with another girl. I can still masturbate, and I do manage to come eventually when I start imagining past lovers. I love her and really do see a future together. What can I do about this? I don't think telling her is an option because she'd just get pissed. What would you (or your husband) do?

Love,
 Imagine

Dear Imagine:

Let's just leave my husband out of this, shall we? And Tommy and Pamela too, while we're at it. I was, frankly, a little surprised to find that they're still the hot-sex-having couple of record among the college crowd — didn't that video make the rounds about 10 years ago, when there were still videos? Or is it quaint now, like the smoker reels that used to be pornography and are now considered kind of cute? Either way, ew. Surely we can do better.

It occurred to me to tell you that not all guys really love intercourse or that the exact sort of intercourse you've been having may be missing something — enough friction or a certain favored rhythm — but then I got to the part about giving great head, and there went that hypothesis. Changing positions, adding in role-play or props or mechanical devices, any or all may help for a while. In the long run, though, I'm afraid you are one of those novelty-seekers who just lose some level of turn-on after enough rounds with the same partner and must resort to fantasy to get up and over. The good news is that you've got company, masses of it. I wouldn't even call it a problem as much as a fact of life, and I wouldn't go assuming that your girlfriend never thinks about anybody but you or anything other than what you're doing at that moment, unless she tells you so, and even then she could be fudging a bit to spare your feelings. You could ask or you could just keep doing what you're doing (it works, after all) and call it good.

Love,
 Andrea

Andrea is teaching Sex After Parenthood at Day One Center (www.dayonecenter.com), Recess (info@recessurbanrecreation.com), and privately. Contact her at andrea@altsexcolumn.com for more info.

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